

# The SCHOOL ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

AN ILLUSTRATED PUBLICATION FOR THOSE  
INTERESTED IN FINE AND INDUSTRIAL ART

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# The President

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## *Speaks on Art and Beauty*

WITH an economy of language and a comprehension of conditions not often duplicated, President Coolidge has stated the case of art education as applied to daily living in a convincing way.

Before the American Federation of Arts and the Association of Art Museum Directors in Washington in May, he said in part:

We need to put more effort into translating art into the daily life of the people. If we could surround ourselves with forms of beauty, the evil things of life would tend to disappear and our moral standards would be raised. Through our contact with the beautiful we see more of the truth and are brought into closer contact with the infinite.

Our country has reached a point where this is no longer a visionary desire but is becoming an actual reality. With general prosperity, with high wages, with reasonable hours of labor, has come both the means and the time to cultivate the artistic spirit.

Philanthropy has given the people access to all that is most beautiful in form and color. It is theirs without money and without price, if they will but go and possess it. Out of our agriculture, our commerce and our industry, we can see already emerging a new spirit. The potential is becoming actual.

Through science and invention, gradually but surely, we are banishing the drudgery of existence and bringing into every avenue of living a touch of the artistic. We are working out the ideal under which every one will realize that they are artists, in their employment, in their recreation and in their relations with one another.

One is interested in the elevation of industrial arts in America on the sound theory that beauty of a commercial product is worth while, not only materially, but also aesthetically. And that it gives an opportunity to bring art into the home.

Mr. Coolidge has hit upon the motto of The School Arts Magazine—the fundamental reason for its existence: "Appreciation of Beauty in everyday life." . . .

# The SCHOOL-ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

VOL. XXVIII

SEPTEMBER, 1928

No. 1

## A Business Design Project for the High School

BEULA MARY WADSWORTH

*Supervisor of Art, Kalamazoo, Michigan*



III

A WINDOW DISPLAY DESIGN MADE BY SCHOOL  
STUDENTS OF KALAMAZOO, MICHIGAN, UNDER  
THE DIRECTION OF MISS JIMMIE OTTEN

A CITY display window contest sponsored by the Retail Division of the Chamber of Commerce was an affair of current public interest, and at the same time formed a basis for keen rivalry for honors among the various window decorators of the leading stores. This event was seized upon at the high school as a point of contact for vitalizing a similar problem in commercial art. In order to clarify the educational principles which governed the following activities as carried out in the school art department, let us compare a typical human incident in the business world with one in a high school situation which was intended to conform to real life in as sane and natural a way as the artificial organization of the public school will allow.

Coles, we will say for instance, was a professional window decorator. While he adjusted his collar in preparation for breakfast, he contemplated his day's work.

"That new stuff I saw in Marshall Field's last week—it gives me an idea! Let's see. My east window section must be done by eleven. That special light I will wire after the store closes. It will be in time before the City Window Show opens tonight."

Quite as alive as Coles to things practical was a lad we shall call Homer. Homer, whose "profession" was that of being a student in a modern high school, had elected commercial art because the things that are done there are of the sort that are done in the business world. He

mused as he completed his costume the morning after the annual City Window Show.

"Say, that man Coles' window got the crowd. It was a beauty. But Leonard's—I believe I could show him some pointers, myself. That's what I will do; size up the measurements of his window and make a miniature to scale. Miss Otten suggested yesterday that we might like to carry out some original project, if we were interested in the window show, and she certainly gets us interested. Coles' window gives me an idea."

The commercial art students held subsequently a conference concerning the window show at class time under the enthusiastic encouragement of their instructor, Miss Jimmie Otten. The project that Homer proposed appealed to the teacher as an undertaking that accorded with sound educational principles: it was not only backed by the student's own gripping purpose, but it was a practicable means to learning and would lead to other and different kinds of purposes. Through her careful guidance the interest was led in that direction, and the class as a result voted that they carry out individual ideas of show window decoration through the medium of the miniature cardboard window.

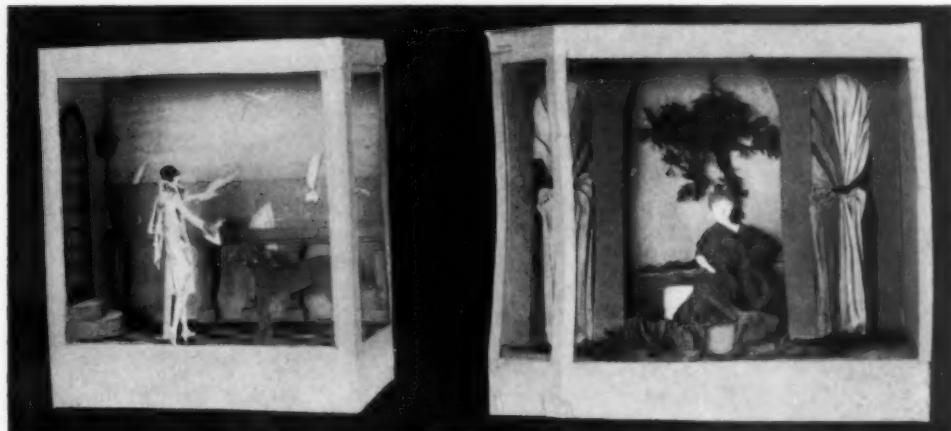
Each student selected a window of a local store in which he was most interested, and brought into class its measurements for use in miniature reproduction on a scale of an inch to a foot. From this data each student devised his own plans and constructed the small window of chipboard. If the ready-made scale ruler is not available for use, individual cardboard ones may be easily made, by marking off ten or twelve feet, each an

inch in length, and then dividing one of these units into twelve miniature inches.

With a given commodity in mind to advertise, research was found, to the student as to the professional decorator, to be a necessity for gaining an adequate background of information; and the need of new ideas of decoration to attract the public eye was equally a challenge to research. The local art library, which habitually provides the commercial artists of the city with reference material, served the public school classes of inquiring students with the same efficient service.

The chipboard model having been planned, cut out, folded, and fitted together in complete form with wire fasteners, and a fairly definite idea thought out as to nature of the setting it should contain, several thumb-nail sketches were made to indicate different schemes of decoration. When with the teacher's guidance the principles of appropriateness, simplicity, center of interest, and dominancy of a color note had been considered in each sketch, the best was chosen to carry out in three-dimension effects.

There was a gratifying bit of pleasant rivalry among the students in the development of original uses of materials. Illustration I, herewith, shows "Women's Apparel for Southern Wear" done principally in cut-out stand-ups effectively painted in poster paints. Figure II advertises "Gilmore's Silk Sale." The manikin was modelled of clay. Her "Silk" costume and the panelled draperies at the right and left were represented with rainbow-hued crepe papers. In Figure III, "Coty's Compacts" was illustrated by the same quaint maid with her compact that the



I

II

DESIGN OTHER THAN FOR FLAT SURFACES SHOULD BE TAUGHT IN THE SCHOOLS. STORE WINDOWS AND LIGHTING FIXTURES ARE TWO MUCH NEEDED SUBJECTS FOR PRACTICAL DESIGN PROBLEMS. THESE MINIATURE SHOW WINDOWS MADE IN COMMERCIAL ART CLASS, KALAMAZOO HIGH SCHOOL

company uses in their magazine advertisements. The doll and the floral effects were carried out in painted cut paper flats.

The high schools that are fortunate in having built-in show windows in their lobbies or corridors for the display of students' work can offer practical experience to art students in actual window decoration within the school. Students may occasionally be allowed to arrange a down-town store window with school or other exhibits, and taking excursions to studios of window decorators forms another valuable adjunct to class work.

That the students were interested in creative work of this kind there is no doubt. But what are the educational principles—in summary—that justify breaking away from a set course of study and lessons dictated by the teacher to the student? (A set course, meaning for instance, this problem assigned for March and that for April in contrast to a curriculum which instead outlines aims, suggested activities, and desired outcomes.)

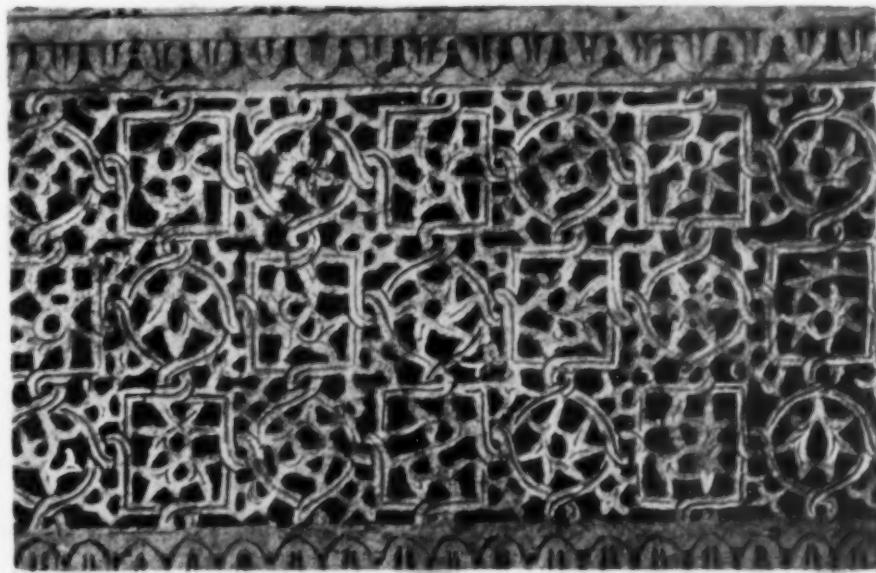
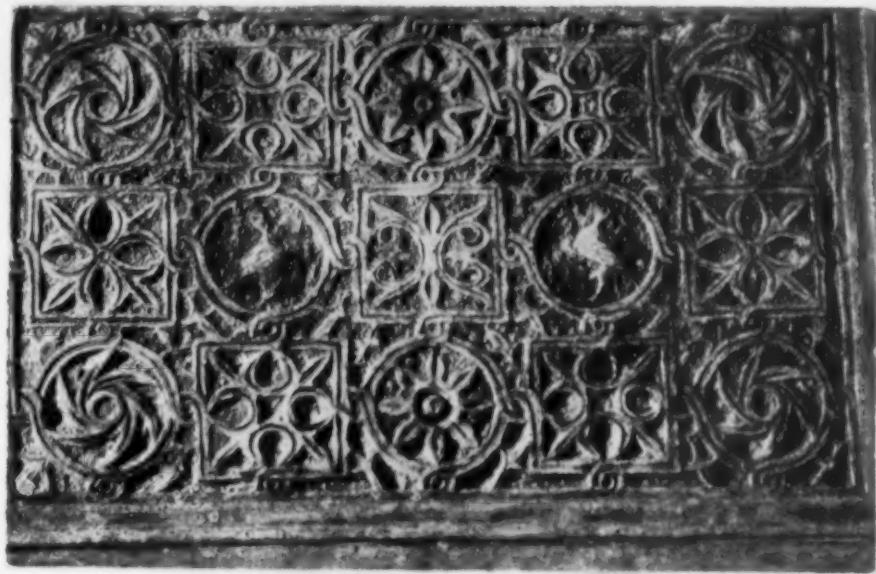
We will accept as a premise that

school is not preparation for life but that it is life here and now. Coles' experience out in the world and Homer's in school were both, according to Dr. Kilpatrick, "Embedded in a life situation." Both were practicing real life with satisfaction and largely for that reason it was attended with a maximum of learning. Coercion introduced by outside authority was not used to attain the results. As Dr. Frederick Bonser has said, "The old idea of assignment of school tasks is often very much like requiring one to eat when one is not hungry." Quoting Dr. Kilpatrick again, "The organization of experience into subjects is an artificial affair. No person ever finds arithmetic, geography, or history by itself in life." Life is a series of activities growing one out of another with accompanying composite learnings. Why not have the schoolroom with an atmosphere which gives opportunity to practice real life with the enthusiastic pupil initiative, purposing, planning, executing, and judging results? That is a challenge to education.



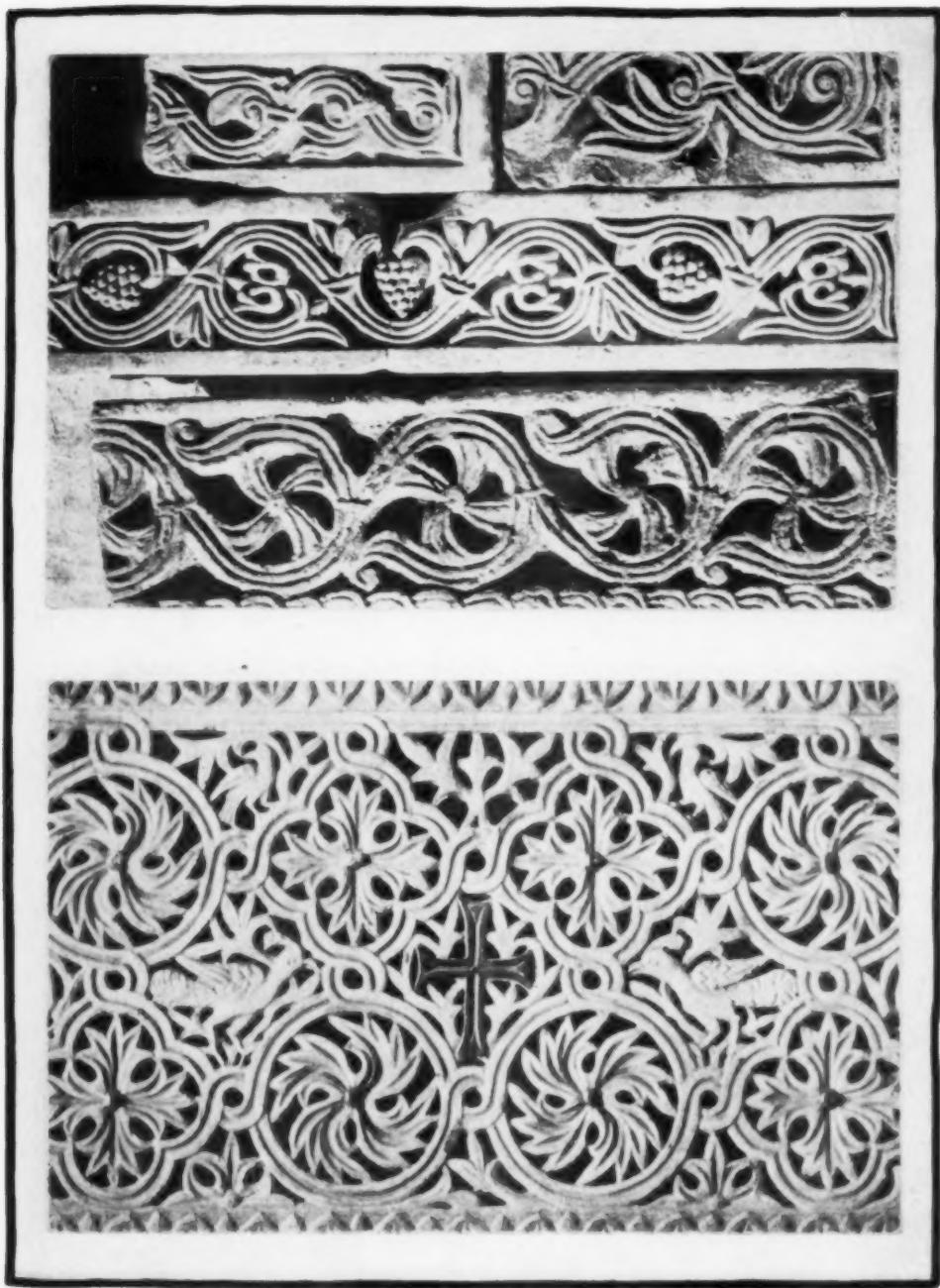
BEAUTIFUL STONE CARVINGS MADE BY BYZANTINE ARTISTS OF LONG AGO. DESIGNS IN LOW RELIEF WITH LITTLE OR NO SUPERIMPOSING OF PARTS ARE ARTISTICALLY AND PRACTICALLY ADAPTABLE TO MANY USES

*The School Arts Magazine, September 1928*



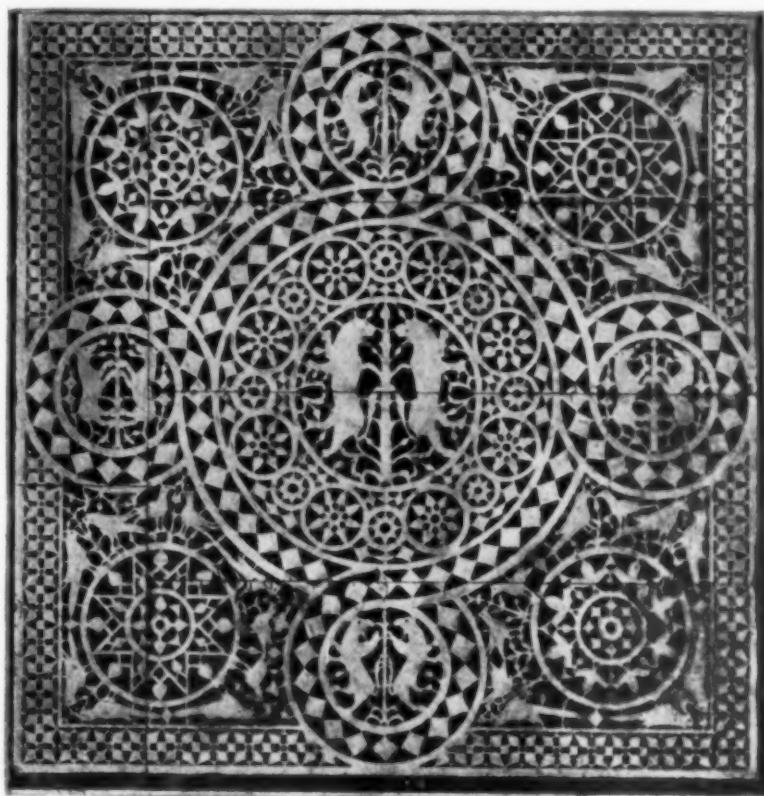
THE ARCHITECTS OF BYZANTIUM KNEW HOW TO USE ALL-OVER STONE CARVED SURFACES IN BEAUTIFUL WAYS. SIMILAR ENRICHMENTS ARE NEEDED IN OUR CEMENT-CONCRETE BUILDINGS TODAY TO GIVE THEM BEAUTY AS WELL AS UTILITY

*The School Arts Magazine, September 1928*



STONE BORDERS AND A CARVED STONE GRILL BY BYZANTINE ARTISTS,  
FROM RAVENNA, ITALY, A TREASURE HOUSE OF BYZANTINE ART

*The School Arts Magazine, September 1928*



AN INLAID PAVEMENT AND ALTAR GRILL FROM RAVENNA, ITALY, SHOWING BEAUTIFUL STONE DECORATIONS BY BYZANTINE ARTISTS. THIS PAGE AND THREE PRECEDING PAGES COLLECTED BY THE EDITOR

FOR THE SCHOOL ARTS MAGAZINE

*The School Arts Magazine, September 1928*

## Illustrative Advertising Designs

STANLEY G. BRENEISER

*Director of Art, Santa Maria, California*

IT HAS been found practicable in commercial art classes of high schools and private institutions to take up the various kinds of illustrative advertising in a logical order and study the needs of the pictorial effects and how to produce them through practice as well as theory.

The principles and ideas in all forms of commercial art as in fine art are practically identical. The difference that is evident in one type or form from another is that of surface appearance or some other quality that has no direct relation with the laws governing design. In the discussion then in that branch of commercial art which includes package labels, carton designs, and trade-marks, we find no new laws, only new treatments of the same principles.

In package label design as in catalog covers and posters the first requisite is attractiveness. This is often secured by unusual or very brilliant color combinations in original shapes. The design is quite often suggestive of the product by pictorially representing the source or origin of the article. A package label for wool, for instance, might have on it a goat or sheep decoratively pictured within some attractive and abstract shape. Other kinds are treated in a different manner. A package of dates may have a desert scene, with palms and camels on it as suggestive of the place from which the contents of the package came. A warning to the designer must be to avoid story telling pictures on labels—keep to simple designs or pictures, if necessary, treated abstractly.

The elaborate label is out of date. There has been progress made in commercial art as well as in other things and it has been to the elimination of elaborateness and detail that is unnecessary. A design or decorative picture on a package label as well as on a trade-mark which is quite a similar problem, is most successful both artistically and commercially when it adheres to certain points. These points are included in the laws and elements of composition and must be studied carefully.

Under the heading of education, commercial art advertising takes on a somewhat different aspect. The idea of thought has changed considerably. The pictorial representation, whatever it may be, must not necessarily be striking from the standpoint of a "flashy" poster but it should be absorbingly interesting. It must also state facts, often rather prosaic ones, as convincingly and as attractively as possible.

Problems of this kind are not so common and are seldom twice alike so that each one must be treated individually and studied carefully. Poster wrappers for books are usually designed along the lines of the text illustrations and often are duplicates of illustrations used in the text. Other types include abstract design and decorative lettering in attractive color combinations.

One very interesting type of educational commercial art is moving-picture title designing, including head and tail pieces. The methods of technique and style used in the rendering of these titles

are many and varied. In this type of art problem, the reaction on the audience must necessarily be the first consideration. These points must be considered in the following order: First, the title must be very clear and easily read. This means legible lettering. It may be decorative or slightly ornate but must be plain to read. Second, the design, decorative picture, or half-tone effect must not be over important. It must take second place. One general or one specific idea is all that should be pictorially treated on one title to secure the desired effect and avoid confusion of thought on the part of the onlookers. Correct composition and unity of expression as to technical effect will give the desired result.

Display advertising means the manner in which we convey our ideas to the other man and as a general term includes many phases of pictorial representation, prominent ones being billboards, showcards, posters, signs and street car ads. In the preparation of a display advertisement from the artist's or designer's standpoint the following outline can be taken as a guide.

The idea:

1. What is it?
2. Wording.
3. Illustration.
4. Lettering (hand or type).
5. Color scheme or scheme of values.
6. Method of reproduction.

The layout:

1. Where to place.
2. How to place.
3. Material versus blank space.
4. Relationship of each.
5. Technique of rendering.

The term "general advertising" is a

very indefinite term but is often used as a convenience. Under its head we enumerate magazine, newspaper and circular advertising. This kind of advertising varies greatly, especially in the magazine type, according to the class of the periodical. Photographic and similarly treated illustrations are chiefly found in technical magazines. In the cheaper monthlies, the pictorial advertisements are very poor, being made from cuts that in turn were made from very inferior drawings. In the higher grade monthly magazines we find examples of pictorial advertisements that are really works of art. Many are found in color, beautifully reproduced. A glance through any of these periodicals will show the need for well-trained commercial advertising artists. Leaf over the pages of one monthly and study only the advertisements and see how many in one issue alone of one magazine require the services of commercial artists in its makeup. If you have not been aware of the quantity needed, this will be a great surprise to you.

The newspaper being limited to a certain extent by the kind of paper it must use, is necessarily limited in the perfection of reproduction and so cannot produce the effects seen in the magazines which use high grade paper. It is advisable when drawing for newspapers to keep all drawings free from small details and from half-tone effects if "snappy" results are desired.

The message of the advertisement is not blatant. It requires some study or thought on the part of the observer before a full appreciation of the "ad" is understood. The basic form is not as apparent as in the simple illustration, and the idea is not as simply portrayed.

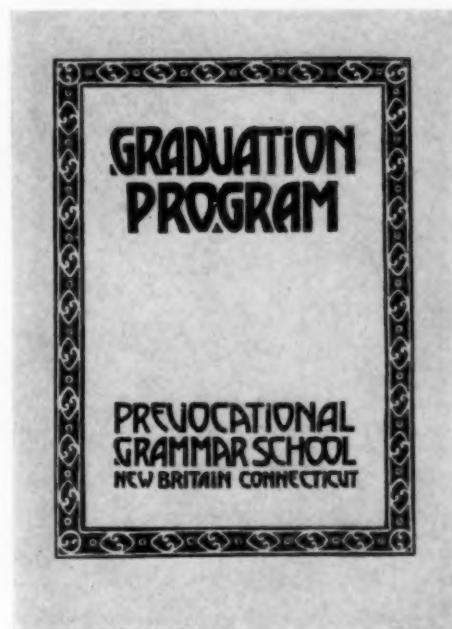
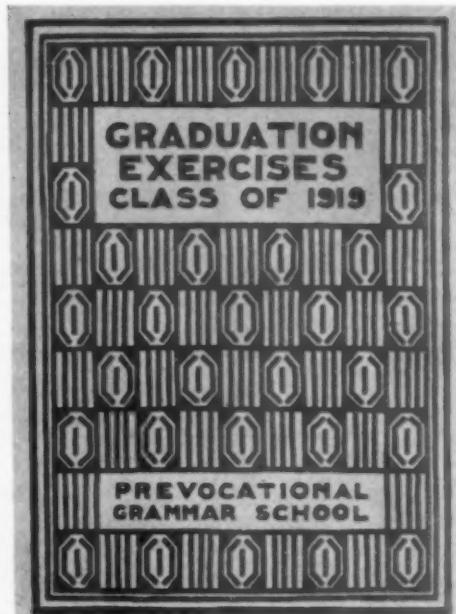
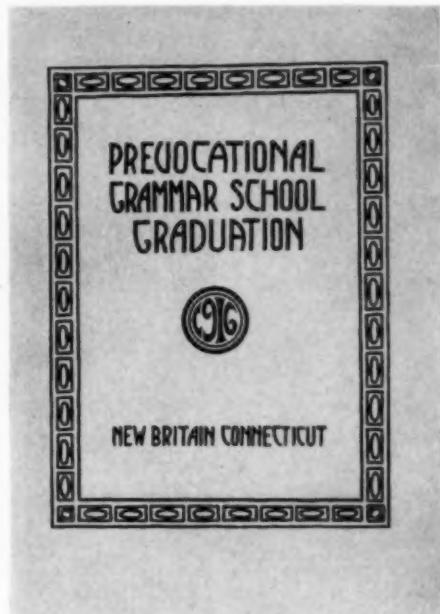


COVER DESIGNING IS ALWAYS A LIVE SUBJECT IN ANY SCHOOL WHERE A MONTHLY OR ANNUAL SCHOOL PUBLICATION IS ISSUED. THE ABOVE DESIGNS WERE MADE FOR THE "SPECTRUM," PUBLISHED BY THE SCHOOLS OF NEW BRITAIN, CONNECTICUT

*The School Arts Magazine, September 1928*

NEW BRITAIN, CONN.

COVER DESIGNS FOR SCHOOL PAPERS



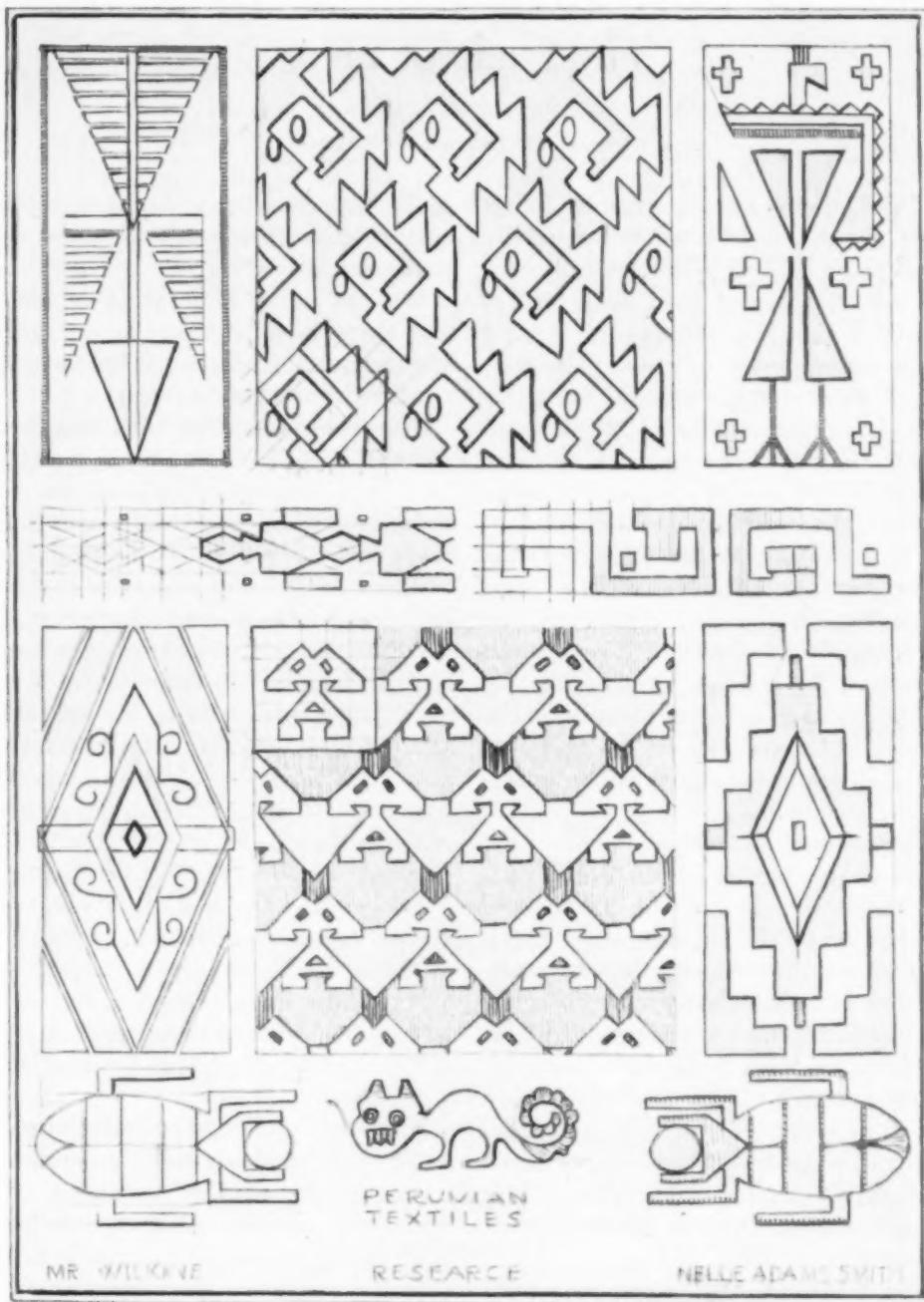
FOUR GOOD COVERS DESIGNED FOR SCHOOL PURPOSES BY  
THE PUPILS OF THE SCHOOLS OF NEW BRITAIN, CONNECTICUT

*The School Arts Magazine, September 1928*



A GROUP OF WELL PLANNED AND WELL LETTERED COVERS AND ART CLASS POSTERS FROM THE HIGH SCHOOL IN NEW BRITAIN, CONNECTICUT

*The School Arts Magazine, September 1928*



A RESEARCH DESIGN PAGE BY NELLE ADAMS SMITH OF TOLEDO, OHIO. THE RESEARCH DESIGN CLASSES BY MR. WILKINS OF THE CHICAGO ART INSTITUTE HAVE PROVEN A GREAT STIMULUS TO BETTER AND MORE SERIOUS STUDY OF THE FUNDAMENTALS OF GOOD DESIGN

*The School Arts Magazine, September 1928*

## The Study of Color

ALFRED G. PELIKAN

*Art Director, Milwaukee, Wisconsin*

ONE of the most interesting things about the study of art, especially that phase relating to the study of color, is that no teacher need make use of coercion for the purpose of getting children interested in color. The danger lies rather in the opposite direction, that is, in restricting them in the use of color. A knowledge of color like any other subject is best obtained by using color. We learn to choose by choosing, to judge by judging, and to do by doing. The desire of children for bright colors is a natural one which should not be suppressed but directed. The modern tendency for bright colors is a healthy one. It is a reflection of the spirit of the times, and makes use of the unlimited possibilities for the enjoyment of beautiful color combinations.

Color may be enjoyed for its own sake without further justification. Those of you who have seen the experiments carried on by the inventor of the clavilux will readily recognize the vast possibilities for aesthetic response to color. A beautiful sunset justifies itself; we do not ask "of what use is it." No color theory in itself will enable anyone either to enjoy, select or use color any more than a knowledge of the theory of music will enable one to play the piano. It is merely a means to an end and should be made use of as such.

To illustrate—how many people refer to a color chart when selecting a tie or a hat? The selecting and arranging of colors depends more upon a knowledge

of the characteristics and relationship of colors than on their particular place on a particular color wheel.

We are living in a world of color and therefore must make use of color whether we wish or not. It functions in our lives from beginning to end.

The following outline with suggested color problems has been prepared with a view to embodying educational content as it relates to color and at the same time make it applicable to the needs of the children, so that they may grow in their knowledge of the use and choice of color. A variety of problems have been presented in order to permit selection of those which will fit in to the best advantage with the other activities of the school curriculum or which will vitalize a specific project by correlating with the subject in hand.

### GENERAL AIMS IN THE STUDY OF COLOR:

To develop the ability to observe, choose, use and enjoy color in—

1. School work—maps, charts, posters, plays, gifts, halls, rooms, etc.
2. Nature—country, parks, gardens.
3. Community—buildings, automobiles, illumination.
4. Business—store windows, advertising.
5. Amusement places—their decoration, stage setting, lighting, costuming, etc.
6. Homes—personal belongings, clothes.
7. Paintings—lithographs, graphic arts, etc.

### MATERIALS:

Colored papers, water color, crayons, and such other materials as are available.

## REFERENCE MATERIAL:

Samples of textiles, paints, papers, ribbons, yarns, cloth, chalks, colored glass, pottery, prints, advertisements.

The following is a table showing the symbolism of color:

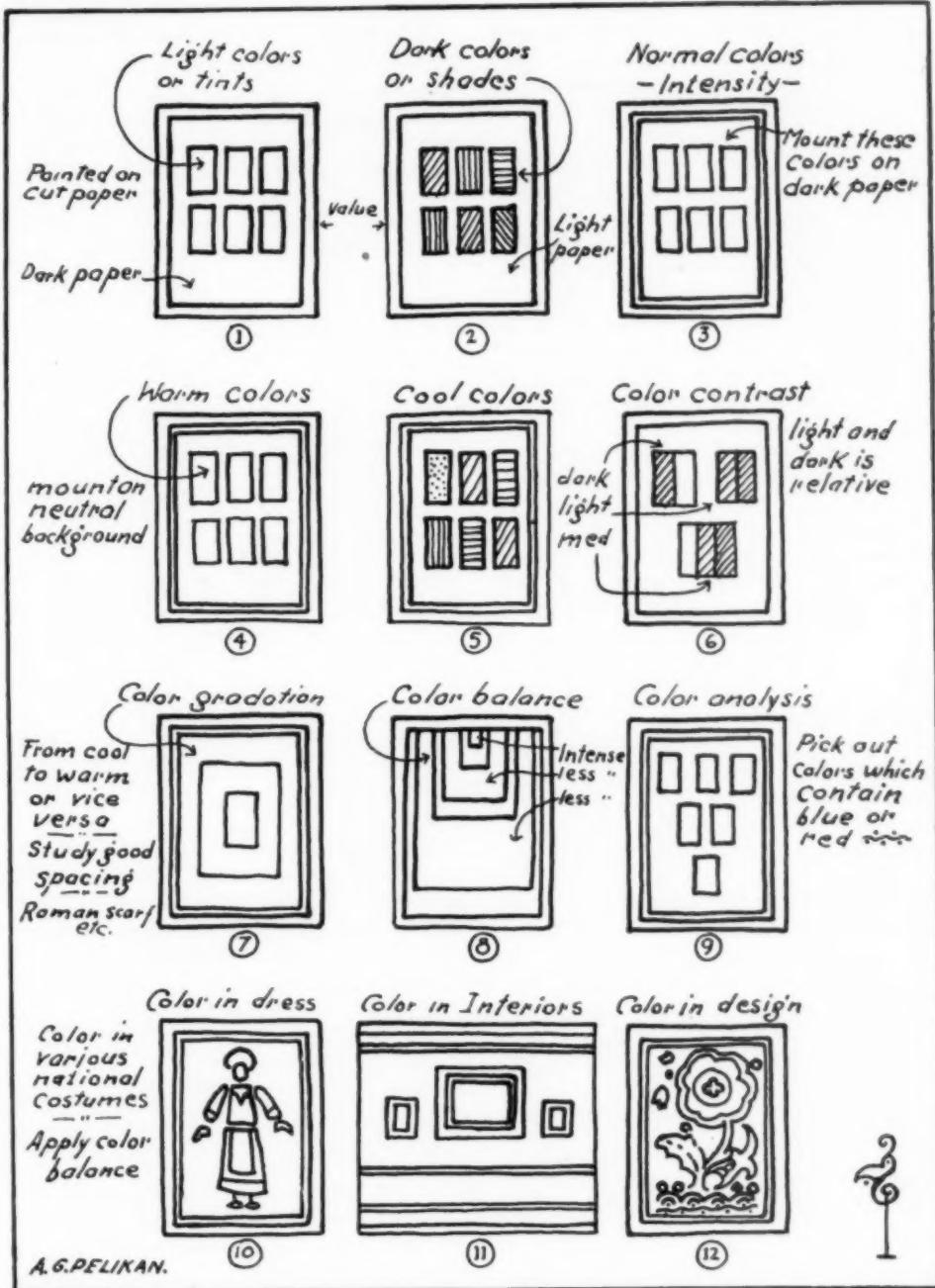
COLOR	COMBINED WITH WHITE	COMBINED WITH BLACK	COLOR	COMBINED WITH WHITE	COMBINED WITH BLACK
White	Day, light, purity, holiness, perfection, innocence		Orange	Fire, marriage, home virtues, hospitality, earthly wisdom	Rage, malevolence, "Satan"
Black	Night, darkness, sin, ignorance, evil, death, mourning		Red	Life blood, love, valour, patriotism, Christianity	Passion, war, anarchy
Brown and Grey	Fruitfulness, renunciation, despair, penitence		Violet	Love of truth, loyalty, martyrdom, royalty	Melancholy, mourning
Yellow	Sun, wisdom, wealth, high value, divinity	Treachery Deceit	Blue	Sky, truth, justice, law, constancy, cold	Discouragement Blue
			Green	Life fruitfulness, prosperity, hope, rest	Envy and jealousy

GRADE	AIMS	SUGGESTED PROBLEMS	APPLICATIONS
I and II	To make children conscious of color in their environment.  To recognize Primary and Secondary colors.  To encourage freedom in the use of color.  To recognize light and dark colors.	(1) Teach the names and recognition of the following colors: R. Y. B. O. G. V. (2) Point out these colors in pictures, clothes, objects in the room, flowers and nature. (3) Draw a rainbow. (4) Collect light and dark colors. (5) Let the children draw objects of things of which they know the color. (a) Using one color (b) Using two colors (6) Have the children arrange their crayons according to directions.	The use of these colors in illustration, design and construction. Do not dictate or restrict children in the choice of colors.  The application of light and dark colors in dress, etc.
III and IV	To recognize and be able to produce the intermediate or tertiary colors: yellow-green, blue-green, blue-violet, red-violet, red-orange, yellow-orange.  To recognize "normal," "tint," and "shade."  To recognize the use of value in paintings and environment.	Review briefly previous color principles. (1) Collection of color specimens: (a) Matching color specimens with water color or crayons. (b) Grouping of colors according to tints, shades and normal hues. (c) Arrange specimens into red groups, orange groups, etc. (2) Making washes of tints and shades. (3) Make a list of common	Illustration, representation, design, construction, maps, graphs, charts, costume.  Nature Study.  Show the application of color in flags and costumes of various countries.  Show application in special activities. (Examples: holidays, parties, projects, etc.)

GRADE	AIMS	SUGGESTED PROBLEMS	APPLICATIONS
III and IV con- tinued		<p>objects in which red-orange, orange, etc. are found as:            Grapes—blue-violet.            Beets—red-violet.            Sunflower—yellow-orange</p> <p>(4) Color Booklet.</p> <p>(5) Let children draw objects of things of which they know the color:</p> <ul style="list-style-type: none"> <li>(a) By placing the colors next to each other without mixing. (Use adjacent colors) Example in drawing an orange—have the light part yellow and the dark part orange, or, in drawing an apple, use a yellow-green and next to that a blue-green.</li> <li>(b) By mixing the colors on the paper.</li> </ul>	
V	To become acquainted with the qualities of color: Hue, value and intensity, and to make use of this knowledge in the selection of harmonious color schemes, and to develop the ability to choose colors.	<p>Review briefly previous color principles.</p> <p>(1) Arrange a series of samples or colors according to</p> <ul style="list-style-type: none"> <li>(a) hues of equal value (light, medium or dark)</li> <li>(b) Warm and cool colors.</li> <li>(c) Intensity (bright and dull colors).</li> <li>(d) Color impressions of seasons, times of day, weather, etc.</li> </ul> <p>(2) Silhouettes of landscapes, figures, flowers, etc. Milwaukee sky lines in two color values.</p> <p>(3) Still life objects, groups of vegetables, fruits, etc., in bright colors against dull backgrounds.</p> <p>(4) Color schemes for costumes for summer and winter.</p> <p>(5) Study color as applied to various materials (wood, pottery, linen, silk, etc.) Collect various samples and mount for comparison.</p> <p>(6) Color Booklet.</p> <p>(7) Study color as related to Industrial Art.</p> <p>Examples: jewelry, pottery, silverware, textiles, furniture, advertising, architecture, bricks, mosaics, marble, etc.</p>	<p>Representation, design, etc.</p> <p>Point out these color qualities in paintings, textiles, nature, etc.</p> <p>Interior decoration, stage settings, costumes, etc.</p> <p>Special school activities.</p> <p>Nature.</p>
VI	To further develop the ability to analyze, select and use color harmonies	<p>Review briefly previous color principles.</p> <p>(1) Arrange different val-</p>	

GRADE	AIMS	SUGGESTED PROBLEMS	APPLICATIONS
VI continued		<p>ues of one color (monochromatic scheme) by adding water to lighter and black to darker. Show application to ceiling, walls and floor.</p> <p>Ceiling—lightest. Walls—next. Floors—darkest.</p> <p>(2) Arrange a number of colors according to light and dark contrast (see chart, Fig. 6).</p> <p>(3) Arrange a series of strips of color of varying widths keeping in mind value contrast. (Examples: borders, hat bands, campaign ribbons, rugs, striped cloth, etc.).</p> <p>(4) Experiment with color gradation (see chart, Fig. 7). Make the change gradual. For instance: in working from yellow (warm) to blue (cool) add a little blue to the yellow and a little yellow to the blue in order to overcome the extreme contrast. Paint colors on small sheets cut to various sizes for good spacing and mount.</p> <p>(5) Experiment with the arrangement of colored objects, flowers, etc.</p>	<p>as applied to the child's environment. Illustration, design, etc.</p> <p>Table arrangements, interiors, furniture, etc.</p> <p>Application of color to picnic plates.</p> <p>Painting. Block Printing.</p> <p>Textiles, rugs, etc. Printing. Posters.</p> <p>Color Booklet or Folio.</p> <p>The application of color in heraldry.</p> <p>Nature. Costume. Architecture. Landscape gardening. Window displays.</p>
VII	<p>To broaden the knowledge and use of color.</p> <p>To apply the principles studied to broaden the appreciation of color through critical selection.</p> <p>To investigate how color has been used by other peoples.</p> <p>To become acquainted with the symbolism of color as used by different artists of different times.</p>	<p>Review briefly previous color principles.</p> <p>(1) On small pieces of paper try the following experiments in water color:</p> <ul style="list-style-type: none"> <li>(a) Mingle opposite or complementary colors.</li> <li>(b) Mingle adjacent colors.</li> <li>(c) Mingle warm colors.</li> </ul> <p>(2) Experiment with color balance by using opposite colors. (See chart, Fig. 8) In the absence of colored papers, use water color or crayon.</p> <p>(3) Select a combination of two or three colors suitable for a dress, suit, party gown, etc.</p> <p>(4) Experiment by running one wash over another. <i>Caution:</i> The first wash must be thoroughly dry before applying the second wash—(glazing).</p>	<p>Representation, design, etc.</p> <p>End sheets for booklets.</p> <p>Study Japanese.</p> <p>Apply to simple vase forms.</p> <p>Batiks. Block Prints. Tied and Dyed. Church Windows.</p> <p>Apply to use of transparent drapes, dresses, etc.</p>

GRADE	AIMS	SUGGESTED PROBLEMS	APPLICATIONS
VII con- tinued		<p>(5) The application of color to landscape gardening. (Examples: borders, flower beds, shrubs, the grouping of flowers.) Study colored reproductions.</p> <p>(6) Color Booklet or Folio.</p> <p>(7) Get children to criticize colored objects, textiles, prints, etc., in color terms, in order for them to apply what has been studied.</p>	
VIII	<p>A wider range in the selection and use of color.</p> <p>A better understanding of the selection and use of colors by artists and craftsmen.</p>	<p>Review briefly previous color principles.</p> <p>(1) Make two groups of <i>related colors</i>. See color notes Examples: Yellow-orange, red-orange, red, red-violet, violet. (Do not include two primaries.)</p> <p>(2) Work out a color balance (see chart, Fig. 8) using related colors.</p> <p>(3) Mount bright colors on grey paper and test for carrying power.</p> <p>(4) Study effect of one color on top of or next to another color. (Juxtaposed and superimposed, see color notes.)</p> <p>(5) Make an arrangement of colors in which one</p> <p>(6) Experiments in the selection of colors for interiors.</p> <p>(a) Rug to go with a certain wall paper.</p> <p>(b) The arrangement of a wall space.</p> <p>(c) Color schemes for various rooms.</p> <p>(d) Rug to go with furniture.</p> <p>(7) Color Book or Folio.</p> <p>(8) Color notations for costumes:</p> <p>(a) For various times of the year.</p> <p>(b) For various types.</p> <p>(c) For various occasions.</p> <p>(d) For various nationalities.</p> <p>(9) Make color combinations for automobiles, house exteriors, etc., showing balance of color.</p>	<p>Study the color relationship between vase and flowers.</p> <p>The arrangement of flowers in rooms and buildings.</p> <p>Study Japanese prints for color balance.</p> <p>Discuss posters, signs, route signs, danger signals, etc., for carrying power.</p> <p>Parks, Landscape gardening.</p> <p>Store Windows. Display of goods. Automobiles. House exteriors.</p> <p>"Whistler's" Battersea Bridge. Maxfield Parrish.</p> <p>Stencils. Batiks. Tied and Dyed. Block Printing. Embroidery.</p>



COLOR DIAGRAMS BY ALFRED G. PELIKAN ILLUSTRATING THE ACCOMPANYING ARTICLE "THE STUDY OF COLOR"

The School Arts Magazine, September 1928

## NOTES ON COLOR

The following notes are based on the color wheel which you now have. They are intended merely for reference material for those teachers who wish to know more about the theory of color.

I. *The Source of all Color is Light.* Without light there would be no color. This fact can easily be demonstrated by trying to distinguish color in the dark. A ray of light passed through a prism is broken up into its component parts (V. B. G. Y. O. R. These are known as the spectrum colors) and we see the truth of the above statement. (Experiment with prism before the class; if you cannot get a prism, get a crystal glass, such as is used as a pendant in an old chandelier.)

If we could pass these spectrum colors back through the prism, we would again have (white) light. As we are dealing with pigments, however, we find that there are earthy substances present in paint, so that when we combine all of the colors in paint, we get grey and not white.

II. *The Color Circuit* is the colors of the spectrum arranged in a wheel in the order in which they come in the rainbow. There are three sets of color in it:

- Primary* (Latin—"primus"—first). The foundation colors which are reduced to their lowest terms and out of which all other colors are made. They are yellow, red, and blue.
- Secondary or Binary* (Greek—Bi-two). So-called because they are made up of two primaries. They are orange, green, and violet.
- Tertiary*—Colors coming between the primary and secondary colors on the wheel. They are made by mixing about one-half of each. They are: yellow-green, blue-green, blue-violet, red-violet, red-orange, and yellow-orange.

## DEFINITION OF TERMS:

*Normal Color:* The color in its purest, most intense (brightest) state, i.e., as it is in the rainbow.

*Tint:* Lighter than normal.

*Shade:* Darker than normal.

## QUALITIES OR CHARACTERISTICS OF EVERY COLOR:

- Hue*—the name of the color (red, blue, green, etc.).

2. *Value*—the light or dark of a color.

3. *Intensity or Chroma*—the brilliance or brightness of a color.

## GLAZING:

The application of a coat of transparent or semi-transparent color for the purpose of modifying an effect. (Examples: One transparent wash of color over another, pottery, transparent draperies, dress over slip, light shades, stained glass windows, etc.)

## JUXTAPOSITION:

The placing of bits of color side by side. (Examples: modern shingles of roofs, textiles—the warp and woof—rugs, the four color process, etc.)

## NEO IMPRESSIONISM OR POINTILISM:

This involves the production or representation of light effects by numerous crowded dots of unmixed pigments of various colors which are blended by the eye.

## SIMULTANEOUS CONTRAST:

Colors placed either alongside one another (juxtaposed) or in such a way that a small area of one shows upon a larger area of the other (superimposed) tend to modify one another. (Examples—In selecting materials in a store when several colors are placed next to each other each color is influenced by the others. Selection of color with reference to its background.)

## COMPLEMENTS:

Colors which if added to their opposite on the color wheel form grey lessen the intensity of each other. We call this process of greying a color by adding its opposite *neutralization*. The reason that these colors grey each other is because they represent a combination of the three primaries, for instance:

Therefore Y and R and B give—grey

O and B give—grey  
Y and R and B give—grey

Therefore Y and V give—grey  
Y and B and R give—grey

Therefore G and R give—grey

## LAWS OF HARMONY:

Harmony is relationship or agreement.

It depends on having something in common. There are two main classes which should be used according to their respective characters.

**CLASS I—HARMONIES OF LIKENESS**

*General Character.* Very close relationship, little contrast; refinement and beauty; subtle in feeling.

*How is Harmony Secured?* Colors are already related, having some color in common. Variety can be gained by adjusting values and intensities.

*Types with Examples.* 1. *Monochromatic.* (Also called "One Mode" and "Self Tone." (Greek: Monos—one and Chroma—color.)

(1) *Monochromatic e. g.* Any color with its tints and shades such as green, light green, dark green, etc. Those in which one hue only is used but in varying values—as orange, light orange, brown, etc.

(2) *Dominant Color Harmony.* Those in which one color predominates, or by using only warm colors or cool colors. (Example: Maxfield Parish Paintings, stage lighting, etc.)

(3) *Related Colors.* Those colors in which there is one common color. For instance, if yellow is our common color, we could include the yellows, the greens, and the oranges because all of these colors contain yellow; or using red as our common color, we might use the

oranges, reds, and purples, because these colors, contain red. In keying (using one color as a keynote) to the blues, we could use greens, blues, and purples.

**CLASS II—HARMONIES OF DIFFERENCE**

*General Character.* Strongest contrast obtainable. Greatest possible variety. Lack of relationship that must be overcome.

*How is Harmony Secured?* By neutralizing one or both colors, thus giving them something in common. By adding a little of each color to the other, or by adding another color, or black, white, or grey to both of them.

*Complementary or Contrasting Color Harmony.* Any set of opposite colors greyed (see neutralization of color) or combined with black, white or grey. It is produced by the use of opposite colors on the color wheel. The principal complementary schemes are O-B, R-G, Y-V.

*Psychological Significance.* Color, as it varies in hues, value, and intensity, by its intrinsic qualities and the association of ideas, excites certain definite thoughts and feelings in the human mind. It may be warm, cool, exciting, soothing, advancing, retreating, etc.

## Imagination and Art

MARIE FOSNOE

*Art Supervisor, Grand Haven, Michigan*

**I**MAGINATION! What a great help imagination is to the retarded high school art student.

It is not always possible in a small school system to have an art class for each grade of the high school in order to teach more thoroughly the various phases of a sound art curriculum. This year in my only high school art class, just a few have had public school art through the eighth grade and only one or two knew the names of the primary colors. These students are seniors and juniors. If they knew as little as that about color, what could one expect them to know about design?

Imagination, therefore, sounded our note as a golden key and everyone was given the secret to open the door to their power of confidence. This secret they obtained in the form of written instructions with explanations, discussions, demonstrations before the class, and showing of samples. All this gave them a goal to start from and also a working ideal to aim for.

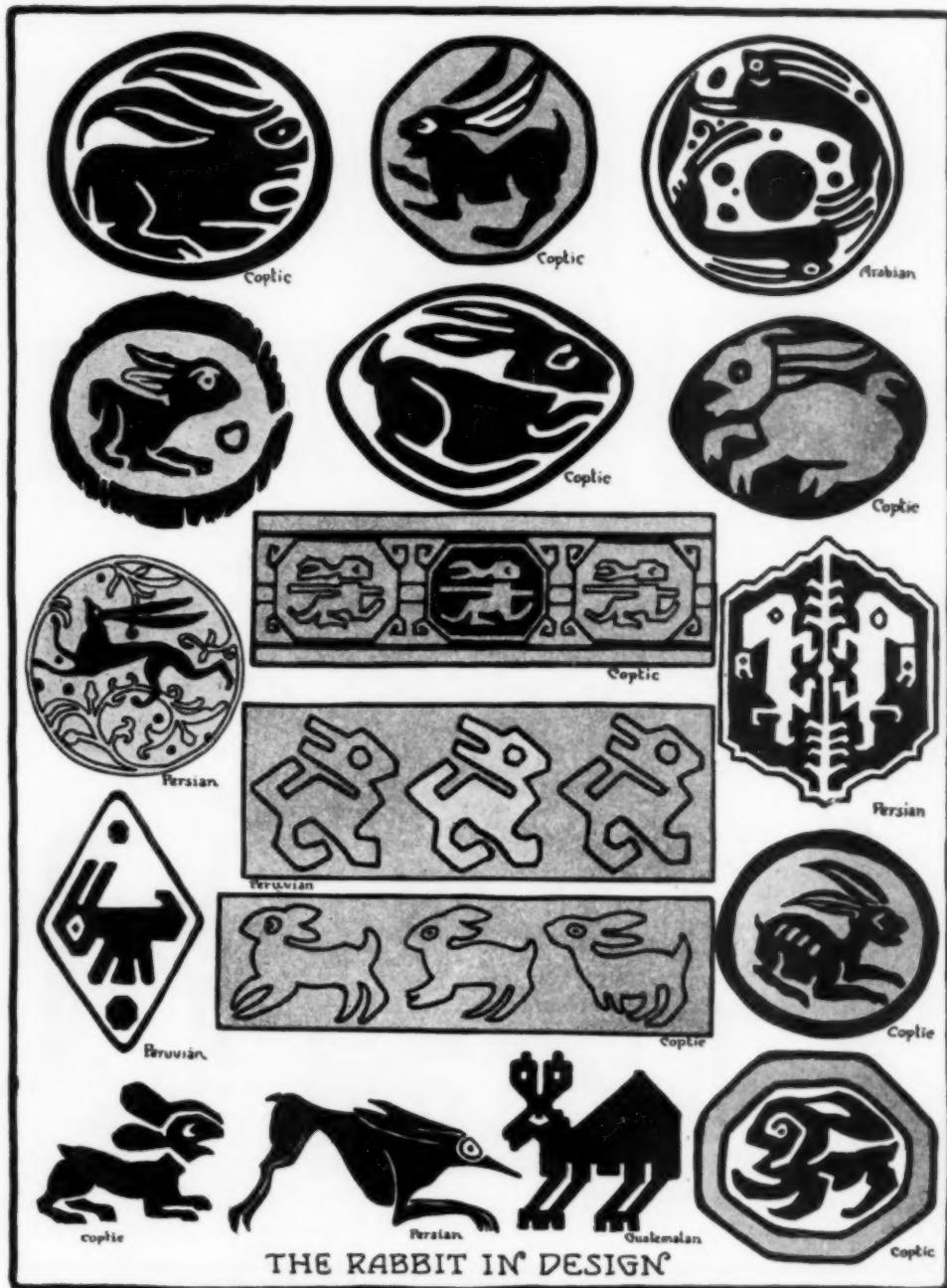
At the completion of this, their first problem, black and white arrangement in beautiful compositions, they had all stepped within a wonderful threshold looking forward to the treasures that the Castle of Art holds within.<sup>1</sup>

<sup>1</sup>See illustration on page 53.



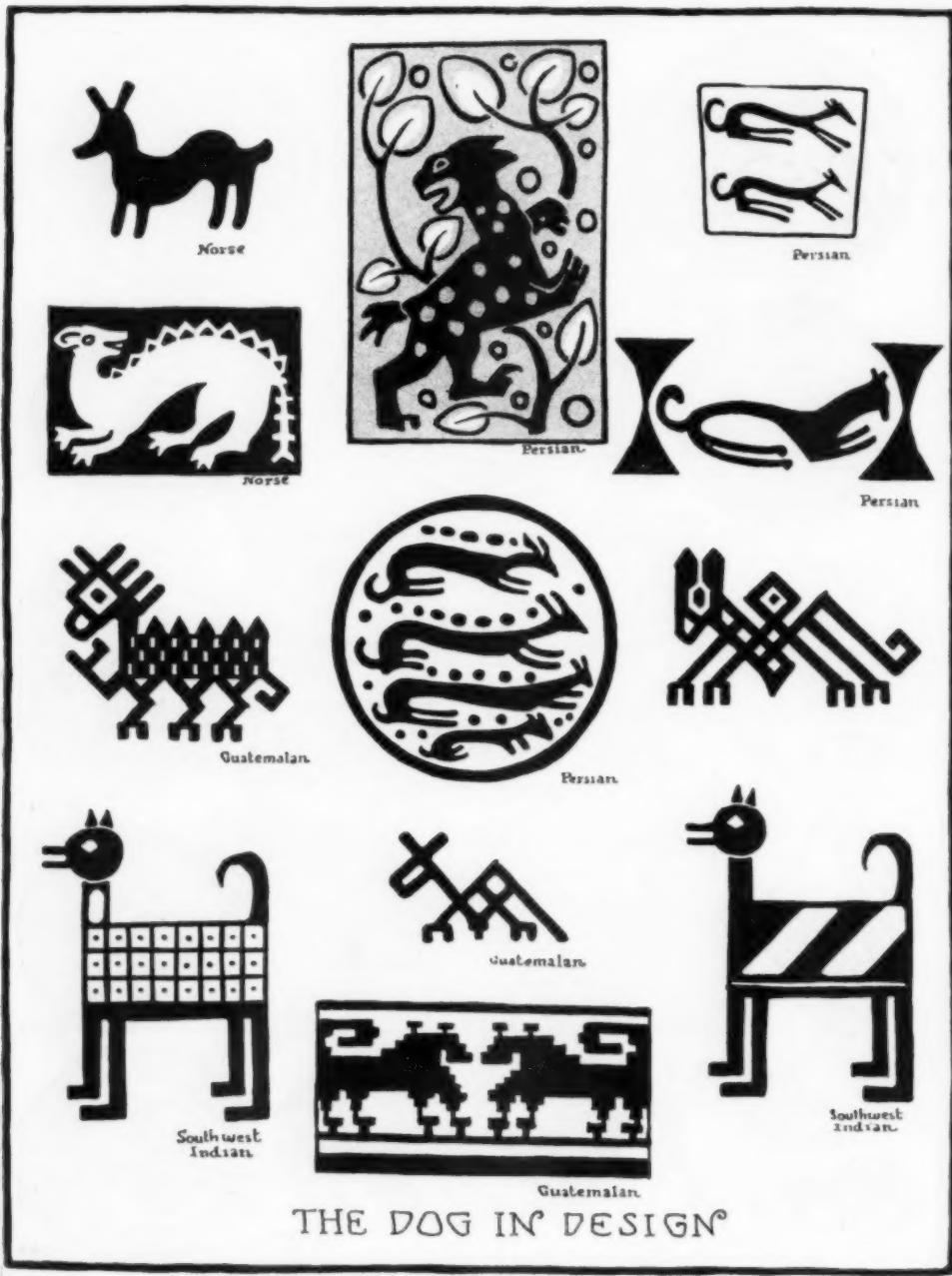
THE ANIMAL IN HISTORIC DESIGN SUPPLIES SUGGESTIONS FOR DESIGN METHODS IN MODERN DECORATION

*The School Arts Magazine, September 1928*



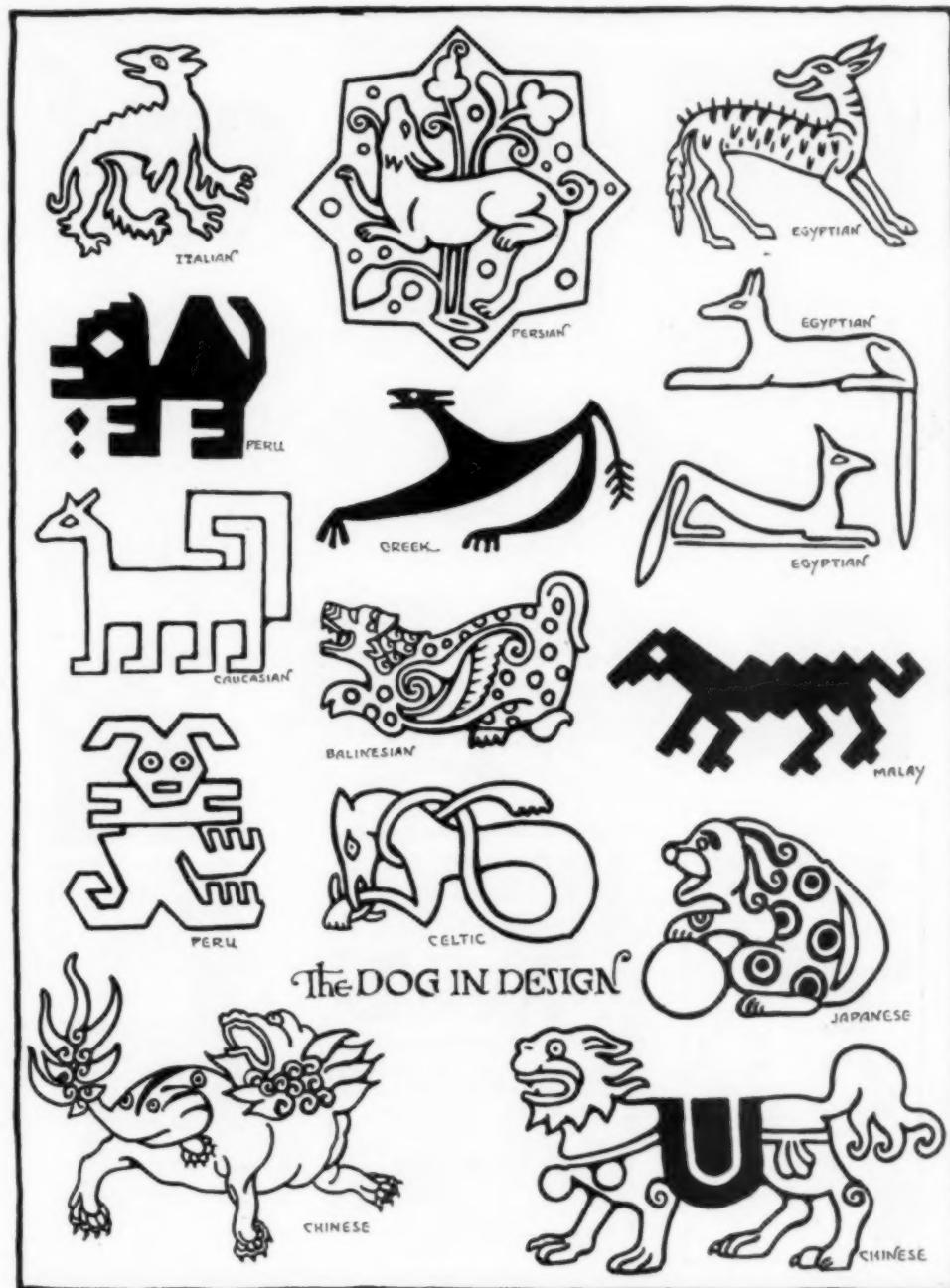
THE RABBIT IN DESIGN APPEARS IN INTERESTING PATTERN  
AMONG COPTIC, PERSIAN AND PERUVIAN APPLIED ART OBJECTS

*The School Arts Magazine, September 1928*



THE DOG, MAN'S GREATEST ANIMAL FRIEND, IS FOUND IN  
MANY DESIGNS FROM PRIMITIVE TIMES TO THIS DAY

*The School Arts Magazine, September 1928*



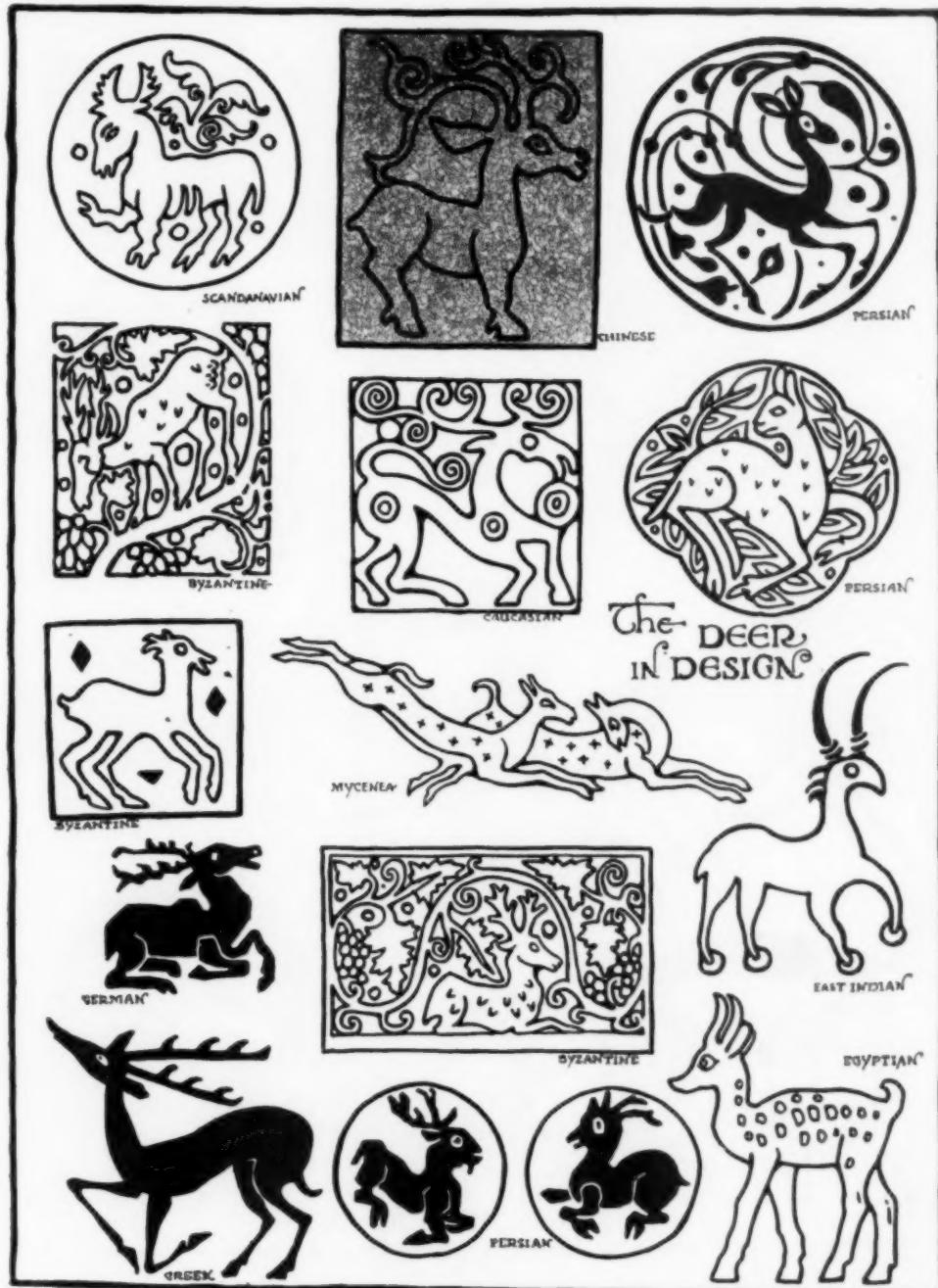
THE DOG IN DESIGN APPEARS IN VARIOUS MATERIALS. STONE, TEXTILES, WOOD AND METALS ARE MEDIUMS USED FOR PORTRAYING "FIDO" IN DECORATIVE FORM

*The School Arts Magazine, September 1988*



THE FLEET FOOTED GRACEFUL DEER IS A FAVORITE ANIMAL MOTIF USED BY DESIGNERS OF THE AGES

*The School Arts Magazine, September 1928*



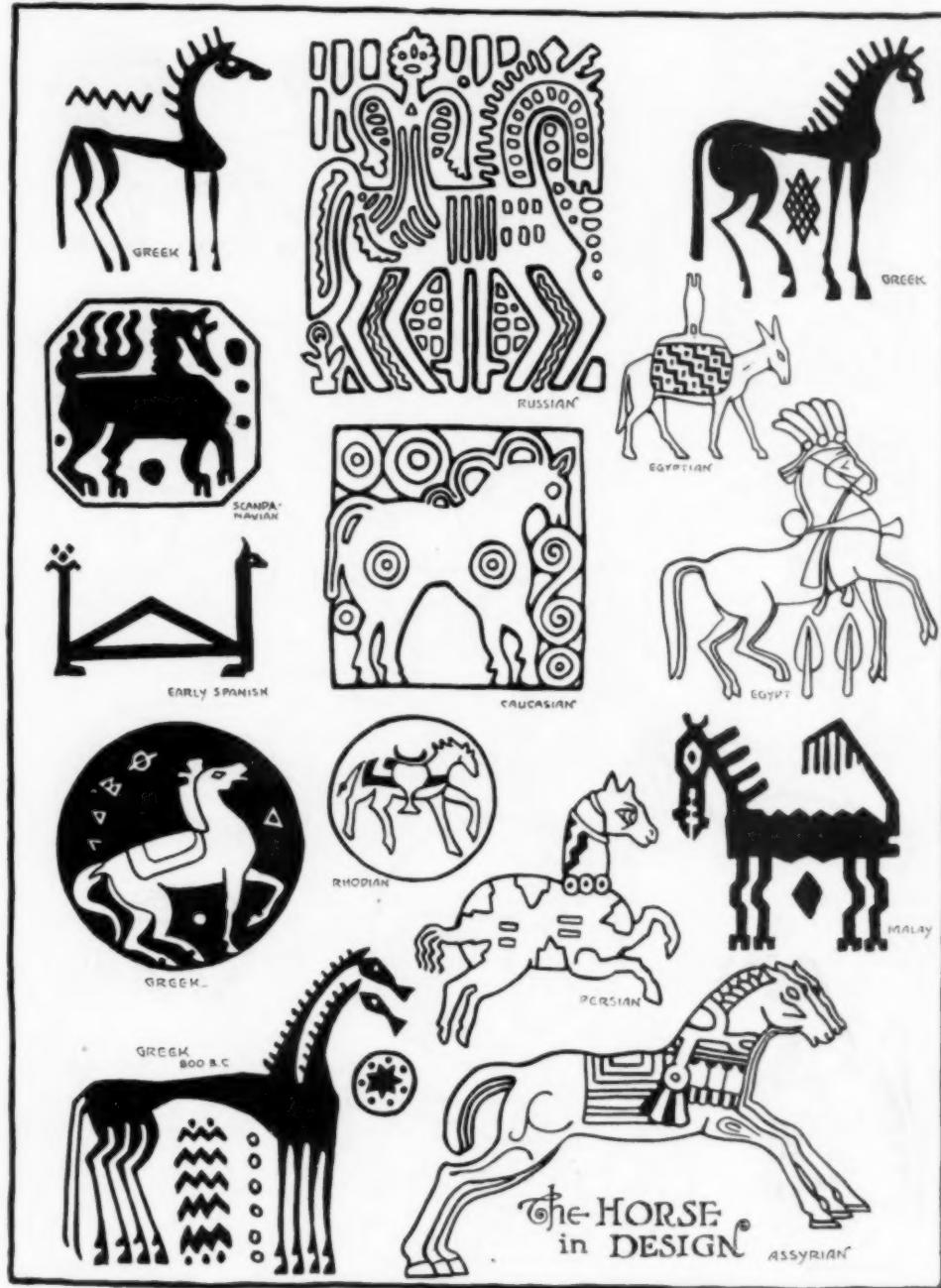
THE EGYPTIAN, BYZANTINE AND PERSIAN ARTISTS  
WERE ESPECIALLY FOND OF THE DEER IN DESIGN

*The School Arts Magazine, September 1928*



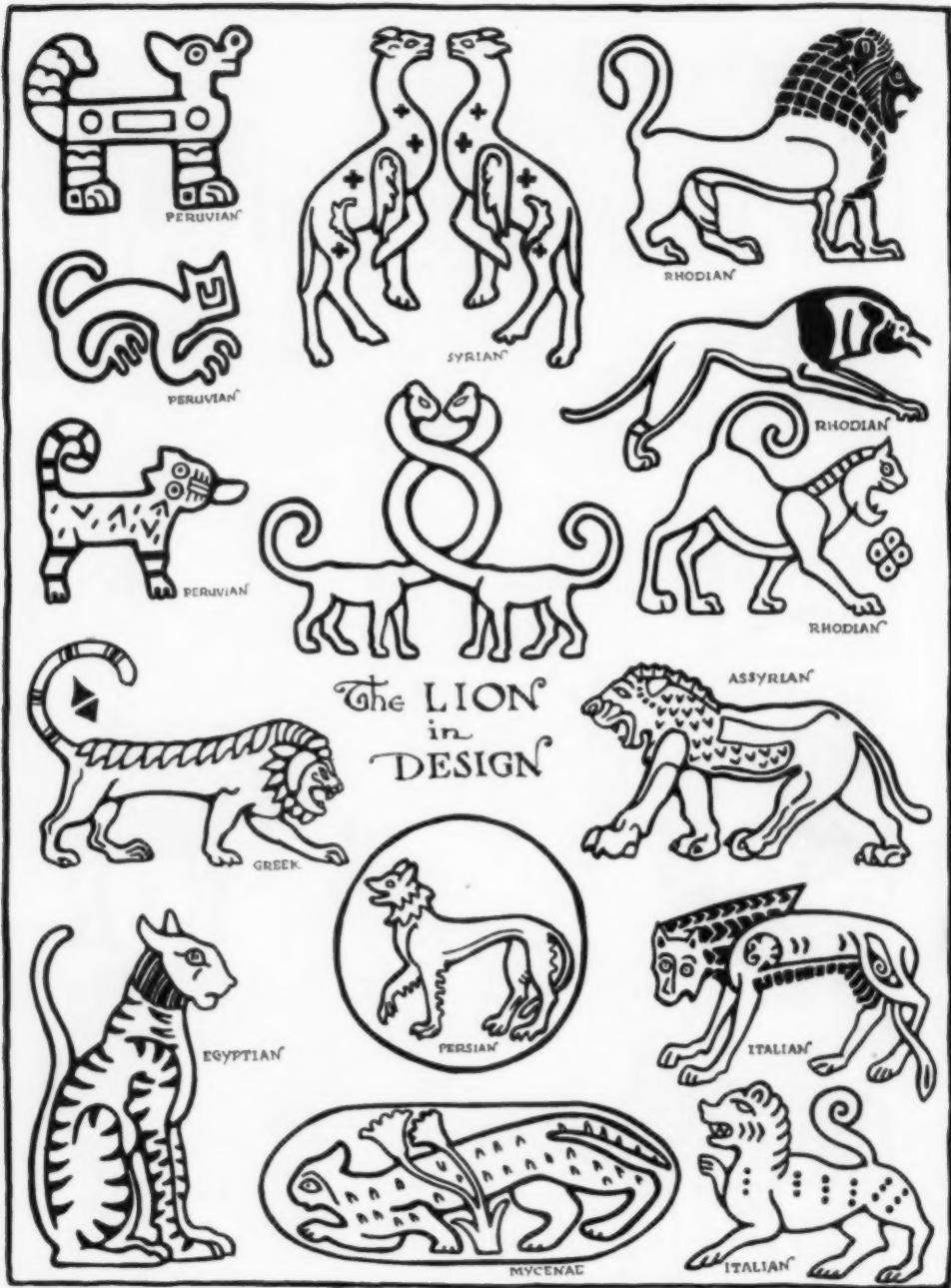
THE NORSE ARTIST DEPICTED THE HORSE IN WOOD CARVINGS  
WHILE THE GUATEMALAN EMBROIDERS QUAINTE HORSES IN TEXTILES

*The School Arts Magazine, September 1928*



THE EGYPTIAN, GREEK, AND PERSIAN ARTISTS  
ALSO USED THE HORSE IN DECORATIVE RENDERING

*The School Arts Magazine, September 1928*



THE LION HAS BEEN DESIGNED FOR DECORATIVE APPLICATION BY MANY NATIONS

*The School Arts Magazine, September 1928*



THE GOAT ALSO HAS APPEARED IN THE ARTS OF MANY NATIONS. THESE TEN PAGES OF THE ANIMAL IN DESIGN HAVE BEEN SKETCHED BY THE EDITOR FROM THE MUSEUMS AND HANDICRAFTS OF EUROPE, FOR "THE SCHOOL ARTS MAGAZINE"

*The School Arts Magazine, September 1928*

# A General Course in Art for High Schools

ESTHER RUBLE RICHARDSON

*Director of Art, Joliet High School, Joliet, Illinois*

**I**N PLANNING a general course in art for high schools, one must keep in mind the kind of students for whom the course is intended. For talented students, those who expect to enter the fields of commercial art, a more intensive technical training is necessary. But there are many students in every high school who are not talented, who will never become artists, who do not expect to enter any field of work where art training will be specifically helpful, who yet would like to take a course in art for credit or for the pleasure of the work. In any group like this, the reasons they give for wanting to study art are of interest to the teacher who must plan the course.

Perhaps most teachers would think that these students want to gain some *appreciation* of art. I suppose this is true in the last analysis, but what they actually say they want is to try their hand at "Art," which means a little painting, a little drawing, and a great deal of decorating everything they can lay hands on. It is very encouraging to realize that nearly everybody likes to "mess around" with water colors, and that a great many people hide a secret conviction that if they could once get the hang of the thing they too could paint like the best of us. And therein lies a real danger for Art Education if they are allowed to daub away at hopeless tasks, nothing could be worse than their disgust at their own clumsiness and their disillusion about themselves, unless it be the occasional student who thinks his things are good when they aren't.

Teachers of art education have a big bugaboo to kill. I refer to the prevalent idea that art is a subject requiring special talent. Many students are scared out of art classes because they feel that it is entirely beyond them. If we can teach art in such a way that the ordinary student can learn and feel his progress, so that when he leaves the class he is no longer helpless and ignorant in artistic matters, we will be filling a very important place in the curriculum.

The most important objective of a general art course should be to give the students a basis of

judgment so that they will not only know when a thing is wrong, but be able to locate what is the matter with it. This means that they must really understand the principles and general theory of art. They cannot understand these things by merely hearing about them, and discussing them in relation to the works of others. They must experiment for themselves. For this purpose, the art room becomes a laboratory rather than a studio. The work may be presented in a series of carefully selected units which will cover the more essential knowledge for ordinary people.

The following is a list of units used in our high school during the past year for a general course in art:

**UNIT I: COMPOSITION.** "A good arrangement is the beginning of beauty." How to plan a composition having variety and interest, good balance, focal point, etc.

**Method:** Simple problems in arrangement are worked out in pencil in four-inch squares. These are criticized for conformity to the rules of good composition, corrected, and rearranged. The criticism must come from the students rather than from the teacher to be of much value. Students who do not draw freely may express their understanding of the proper arrangement by simple masses that have no representative form. These masses may then be studied for suggestions of reality, and the edges modified slightly to create a more pronounced impression of reality. Best results will come from experiments following a detailed explanation and illustration of the principles of composition by the teacher. No great stress should be laid upon the representative quality of these exercises, as the principles of composition apply also to design which may be entirely abstract.

**UNIT II: COLOR THEORY.** "Harmony of color is essential to beauty." The color wheel with its various possible combinations: The three qualities of color, hue, value, and intensity; applications of the principles of composition to arrangements of color.

**Method:** Each student makes a color wheel

having at least twelve segments. This is done with water colors rather than colored papers, so as to give the students actual experience with the behavior of color. Each of the following color schemes is experimented with in turn by simple mixtures of color: The single hue with black, white and gray; each one of the spectrum hues with the two colors closely related to it; the complementary pairs, lying at opposite sides of the circle's diameters; the triad groups lying at the corners of any equilateral triangle within the circle, etc. One or more of these color combinations are then applied to the compositions already worked out in pencil. The results are criticized by the students themselves and revised.

**UNIT III: DESIGN.** "One of the main functions of art in life is decoration." The purely decorative side of art is termed *design*, because it means subjugating all other characteristics to the rigid requirement of carefully planned beauty. The many degrees between representative art and purely decorative art. Concrete and abstract.

**Method:** Since there are so many ways of teaching design, and all of them require considerable time and talent, in the general art course, it is perhaps best to begin with the design farthest removed from representation, the pure abstract. Abstract patterns suitable for development into decorative motifs may be obtained by ink blotting, by haphazard brush strokes, or the like. Another type of abstract pattern can be obtained from combinations of geometric forms such as the square, circle, half-circle, half-square (diagonally divided) and quarter-circle. These may be modified to a semblance of some form in nature. If the student begins with abstract pattern and works toward form from pure design, he will be more likely to succeed in his decorative purpose than if he strives to simplify natural form toward abstraction. It is very difficult to separate representation from decoration in the popular mind, because naturalistic forms have been so widely used upon china, wall paper, dress goods, and the like.

All designs ought to be completed in color so as to identify abstractions of color with abstractions of pattern, that is, to get rid of the green grass, blue sky notion.

**UNIT IV: REPRESENTATION (of an idea).** "The primary function of art from the earliest

times has been to supplement language as a form of expression: the explanatory sketch; the working drawing; the note-making sketch; the rough illustration.

**Method:** Problems are assigned in each of these everyday types of graphic expression. For example, the making of an explanatory sketch for an expositional talk or article; making and using a working drawing for some project under construction; making a readable sketch of some article seen in a shop window; making a readable illustration for some story or anecdote. The test, in each of these types of sketch, is its readability, not its perfection of representative form or the quality of its composition. In these sketches, the objective is to convey an idea, just as writing does, more or less in symbols. Every student should become proficient in such drawing to such an extent that he will not hesitate to use drawing as a supplementary vocabulary.

**UNIT V: REPRESENTATION OF NATURAL FORM.** Perfect representation of actual form by means of drawing or painting is unattainable, because three dimensions must be represented with two dimensions. This hypothesis must be remembered whenever any drawing is made or criticized. The only reason for a simple representation of form will be some inherent interest in its line, its color quality, or its pattern of masses. This particular interest of the object must be carefully selected and stressed in the representation, otherwise the beholder will be merely bored by the drawing.

**Method:** This unit is elastic. It may begin and end with still life drawing or drawing from casts or the model. Its main purpose is to enlighten the students as to the very great difficulties of the apparently simple matter of representing an object on paper. Many teachers begin by telling the students that drawing is the easiest thing in the world. I believe it is wiser to tell them that drawing a thing perfectly is the most difficult kind of task, but that it can be done by means of constant comparison of the drawing with the object. It is better for them to realize that drawing is difficult than to think it a thing that any "dumbbell" can do with a slight effort. Such a realization is a sound basis for appreciation of all art. I do not believe anyone who has never tried to draw or paint can appreciate the struggles and delights of the great painters. Either he will think

that painting requires some mysterious, almost magical ability, or he will secretly consider it not so exceedingly clever as it looks.

**UNIT VI: REPRESENTATION OF EMOTION OR MOOD.** "To be really great, a picture must arouse in the beholder some very definite emotional reaction." The necessity for emotional responsiveness when looking at pictures may be taught here. The emotional possibilities of line, color, and light and shade should be experimented with.

**Method:** The emotions which it would be desirable or possible to awaken by means of painting should be discussed and listed. Various schemes by which great painters have produced these effects may be studied. Color minglings which suggest certain moods or feelings should be experimented with. These experiments may then be applied to compositions in which the line arrangement also suggests the

same mood. For suggestions as to the emotional possibilities of line, see Arthur Dow's "Composition," and for the emotional effects of color, see Walter Sargent's "The Enjoyment and Use of Color."

It will be seen that these units are a basic outline, and not necessarily a complete course of training. The units have been developed to cover the real essentials of an appreciative knowledge of art through experience. These units could be taught in a few weeks, or could extend over an entire year. Figure drawing could be begun, for example, in Unit V and carried to completion through Unit VI.

The general art course should include training in a good alphabet such as the Roman capitals and small letters, either with a round-point or a shading pen. This is one of the most useful as well as most easily mastered abilities a student can obtain from art.

## Tests for Students of Historic Design

RECEIVED FROM  
MARGARET J. SANDERS  
*New Haven, Connecticut*

**T**EST for students of historic design, made out as a problem in a class in Tests and Measurements. I use it at the end of the year and it has been printed and sent to the other city schools.

Underline the correct answer:

1. The Romans made great use of: spire, round arch, pointed arch, flat roofs.
2. The fret or key design was used by: Egyptians, Greeks, Romans, Gothics.
3. The carved top of a column is called: base, shaft, capital, frieze.
4. Doric columns may be described as: highly carved, massive, voluted, simple.
5. Obelisks were built by: Egyptians, Greeks, Romans, Gothics.
6. The word Serif applies to: architecture, sculpture, painting, lettering.

7. The round dome was first used by: Egyptians, Greeks, Romans, Gothics.

8. Egyptian architecture may be described as graceful, massive, lofty, delicate.

9. We learn of early Greek customs from vases, books, paintings.

10. The name given to the period after Gothic—15th century is: Middle Ages, Romanesque, Byzantine, Renaissance.

11. A form of Gothic decoration was: scarab, fret, gargoyle, sphinx.

12. Corinthian columns may be described as: highly carved, massive, voluted, simple.

13. The shafts of all Greek columns were: plain, carved, spiral, fluted.

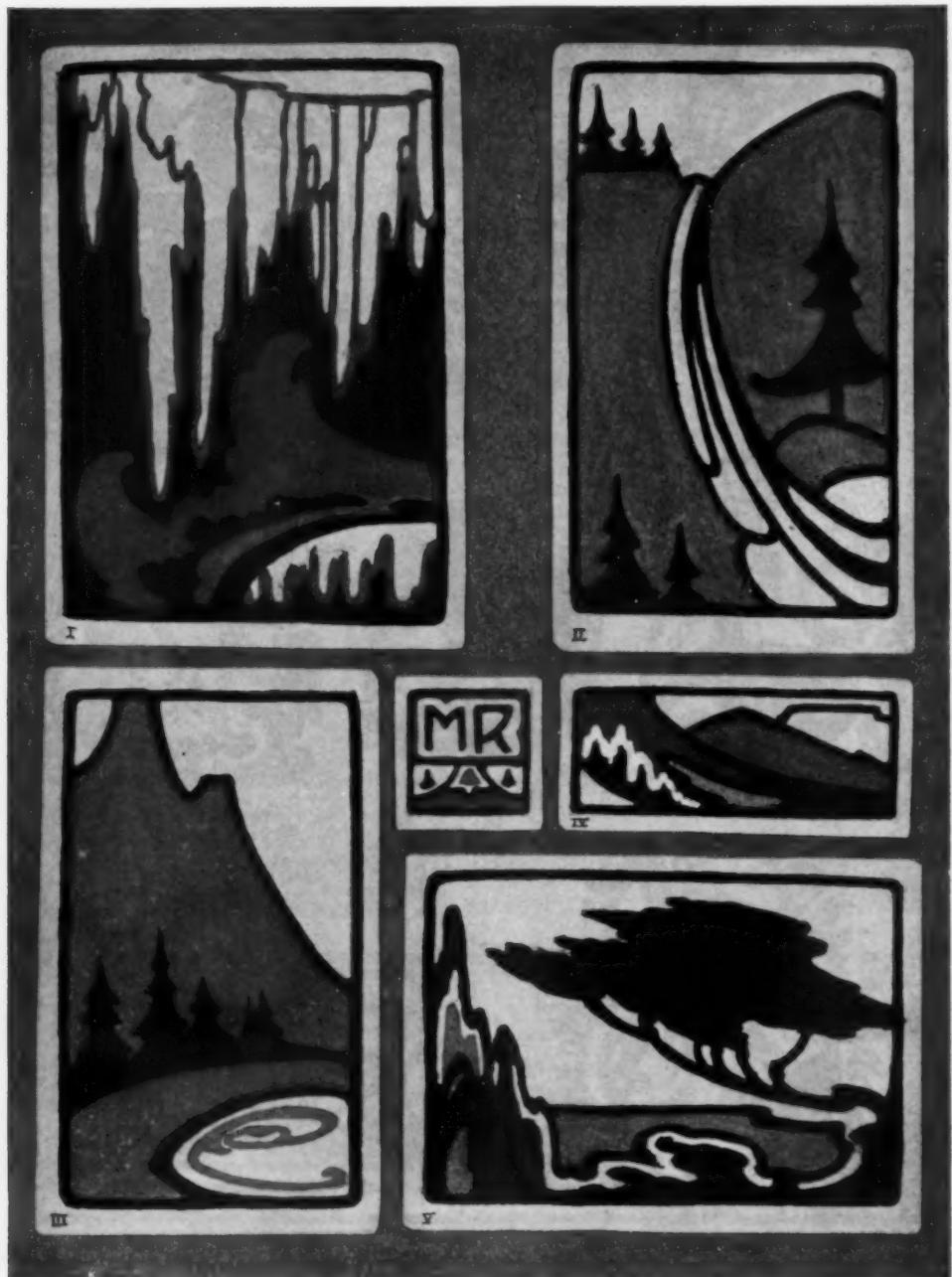
14. Michelangelo, 16th century, designed: Pantheon, St. Peter's, Notre Dame, Louvre.



BLOCK  
PRINTS designed by  
Students of Chloe Lesley Starks  
Stanford University - Calif.

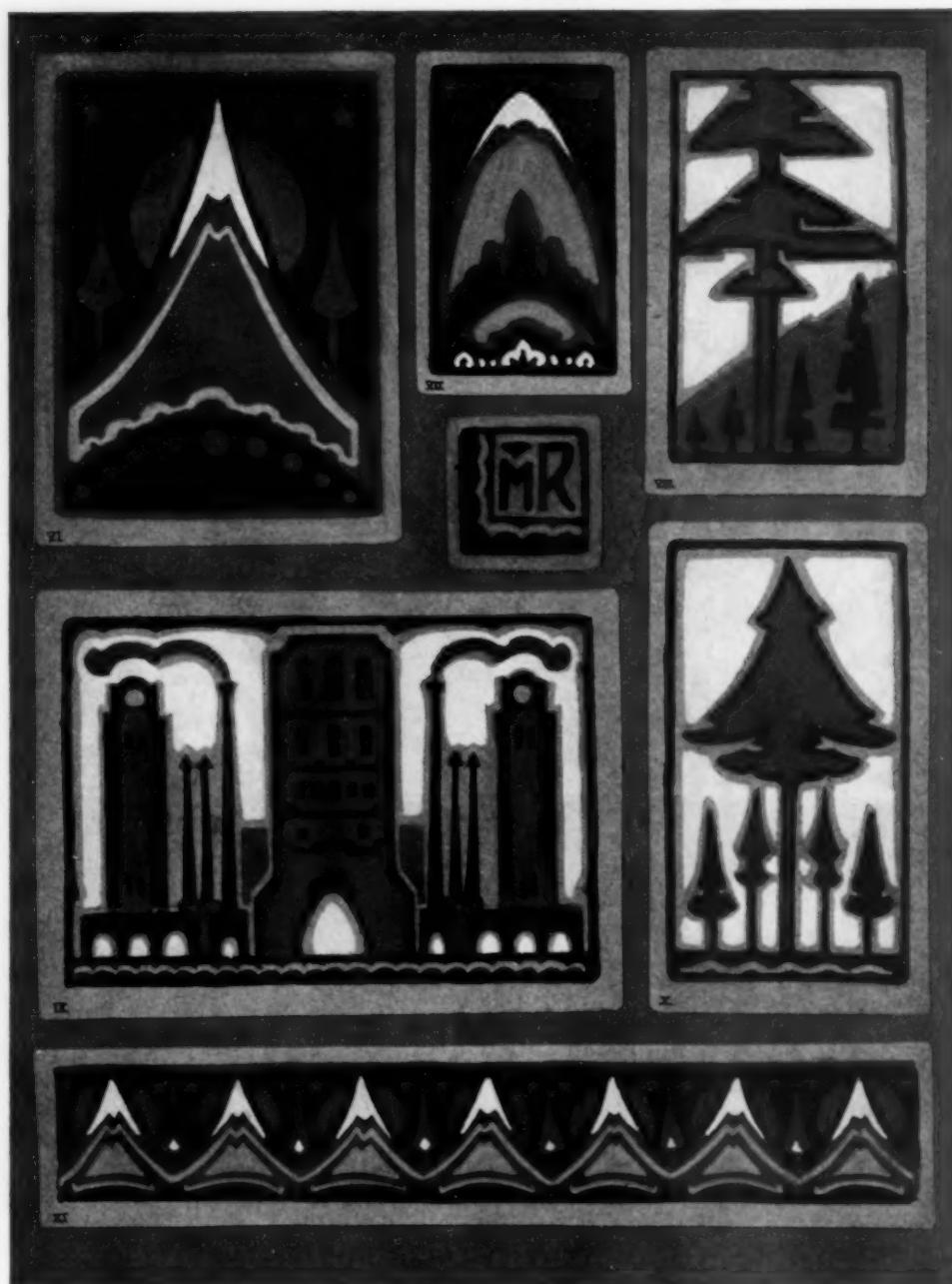
A BLOCK PRINTED DESIGN SHOULD HAVE A QUALITY DIFFERENT THAN A BATIK OR A STENCIL DESIGN; THAT IS WHY THE ABOVE DESIGNS ARE SUCCESSFUL BLOCK PRINT MOTIFS

*The School Arts Magazine, September 1938*



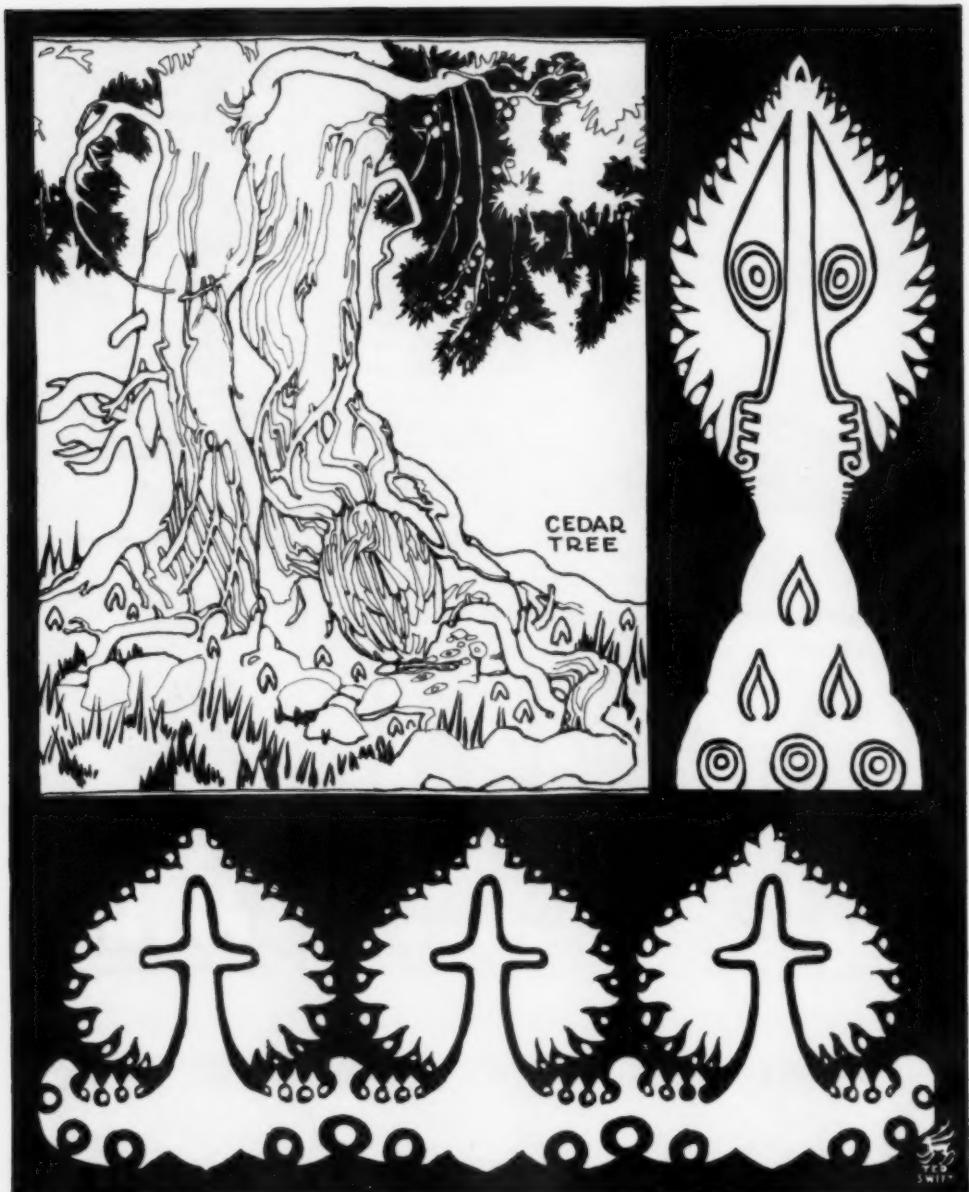
A GROUP OF DECORATIVE LANDSCAPES BY MARGARET REHNSTRAND,  
ART TEACHER, HIGH SCHOOL, SUPERIOR, WISCONSIN

*The School Arts Magazine, September 1928*



DECORATIVE TREES AND CITY VIEW DESIGNED BY MARGARET REHNSTRAND, SUPERIOR, WISCONSIN

*The School Arts Magazine*, September 1928



A CEDAR TREE AND SUGGESTED DESIGN UNITS BY TED SWIFT, STANFORD UNIVERSITY, CALIFORNIA

*The School Arts Magazine, September 1928*



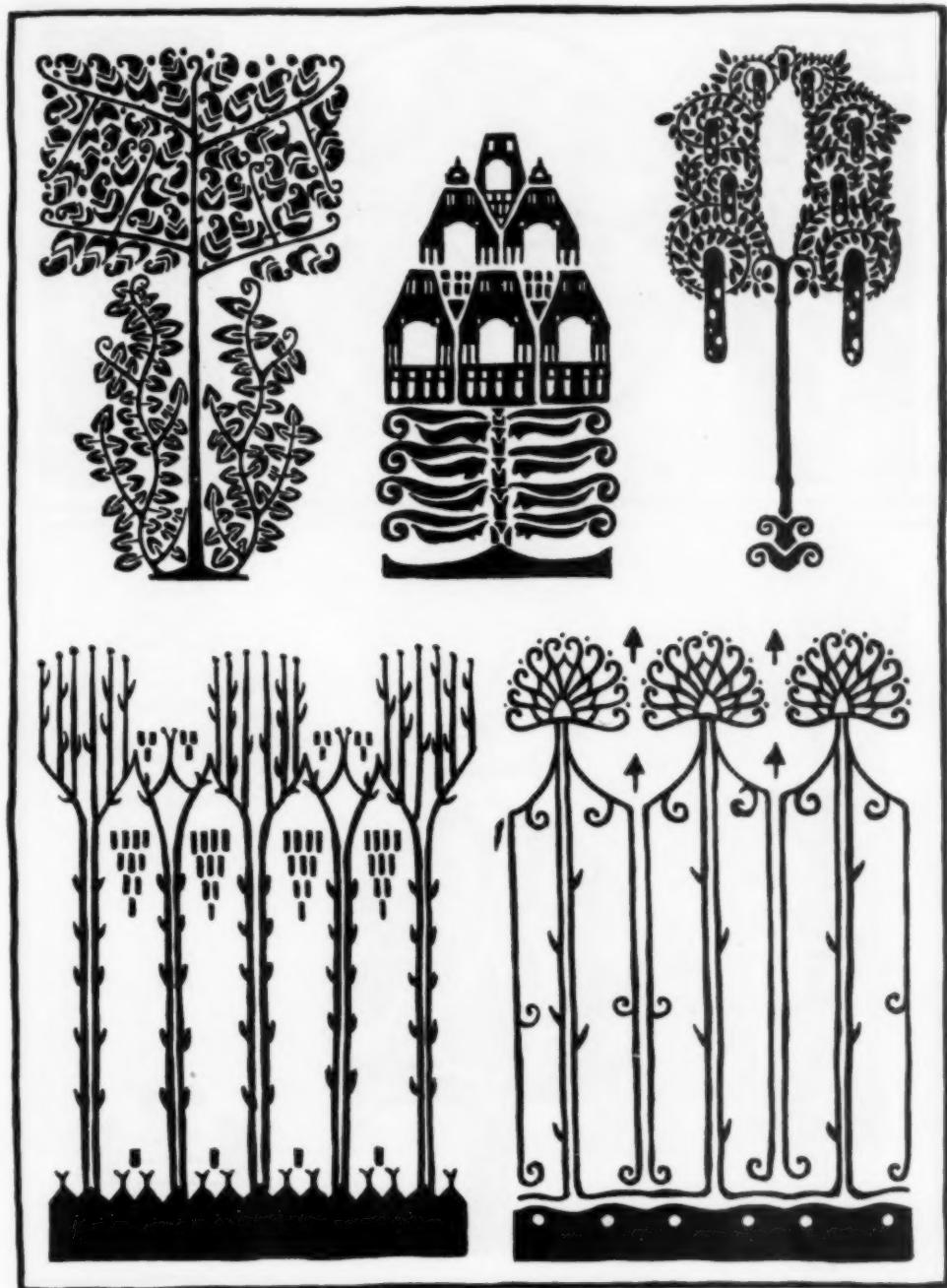
A  
TREE MOTIFS FROM THE CEDAR TREE OPPOSITE. DESIGNED  
BY TED SWIFT, STANFORD UNIVERSITY, CALIFORNIA

*The School Arts Magazine, September 1928*



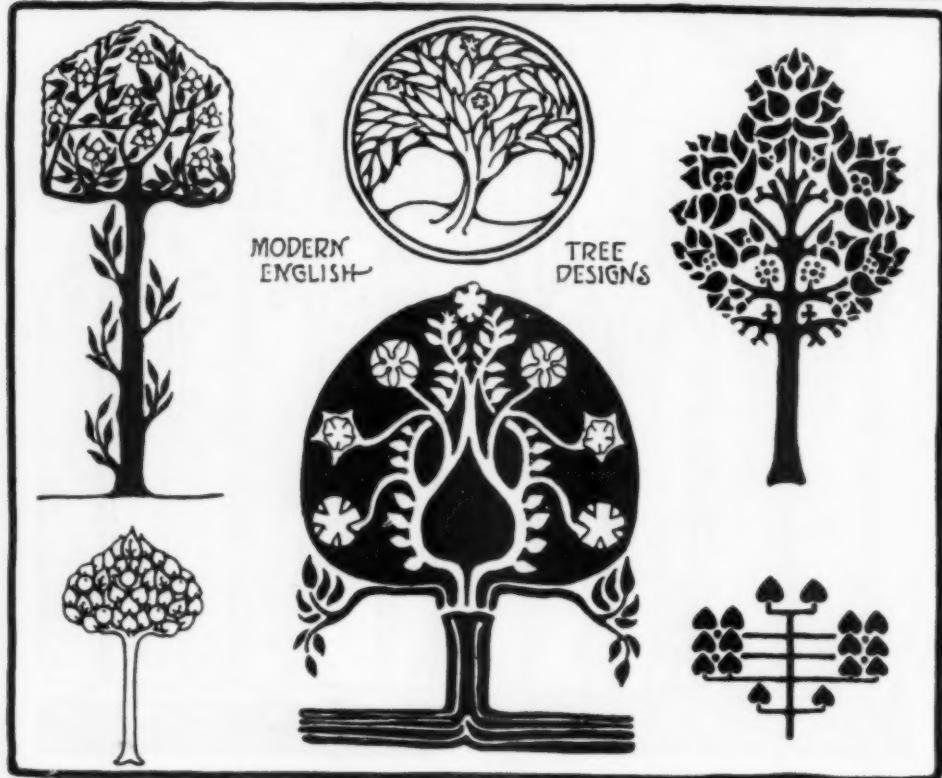
TREE MOTIFS SKETCHED FROM ENGLISH AND AUSTRIAN DECORATIONS BY THE EDITOR

*The School Arts Magazine, September 1928*



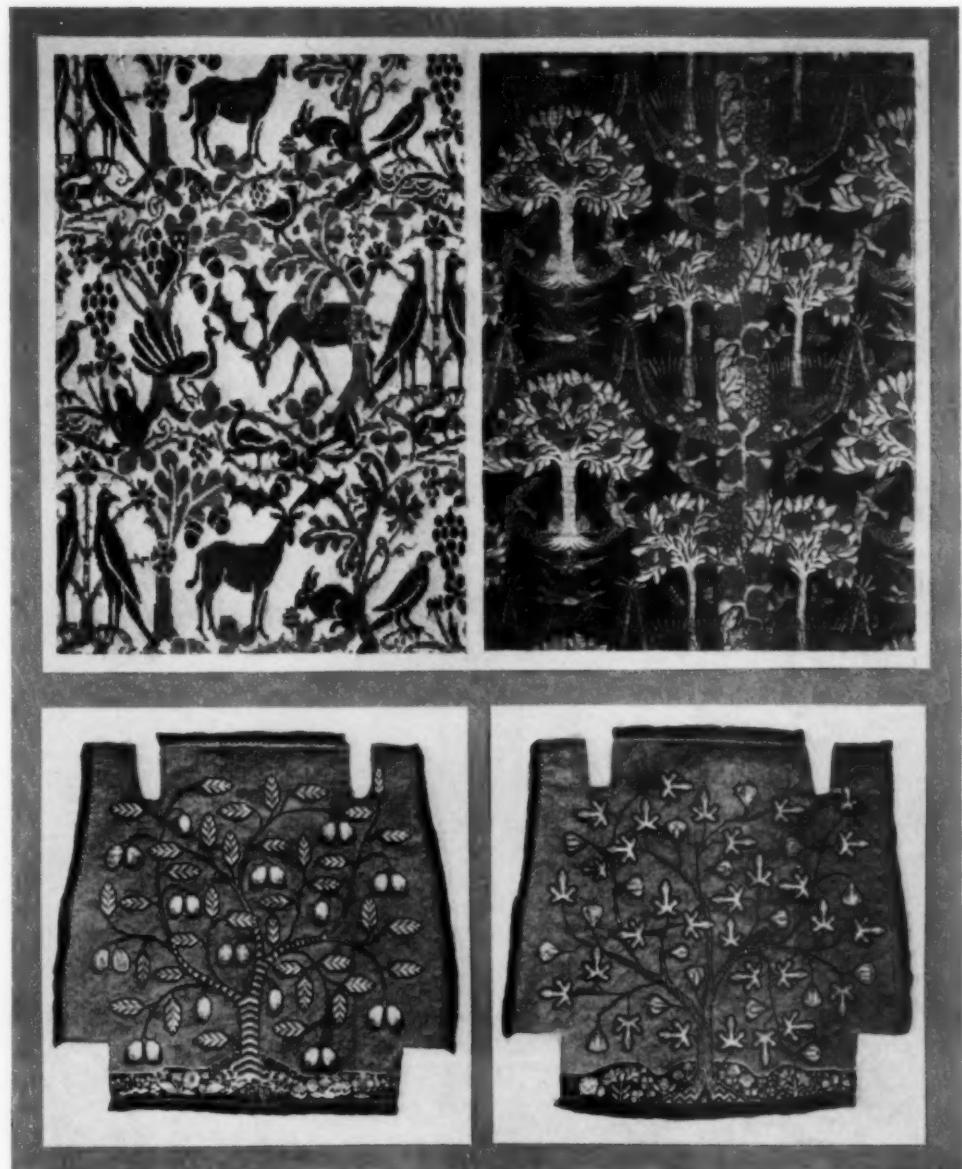
AUSTRIAN TREE DESIGNS AND BORDER MOTIFS

*The School Arts Magazine, September 1928*



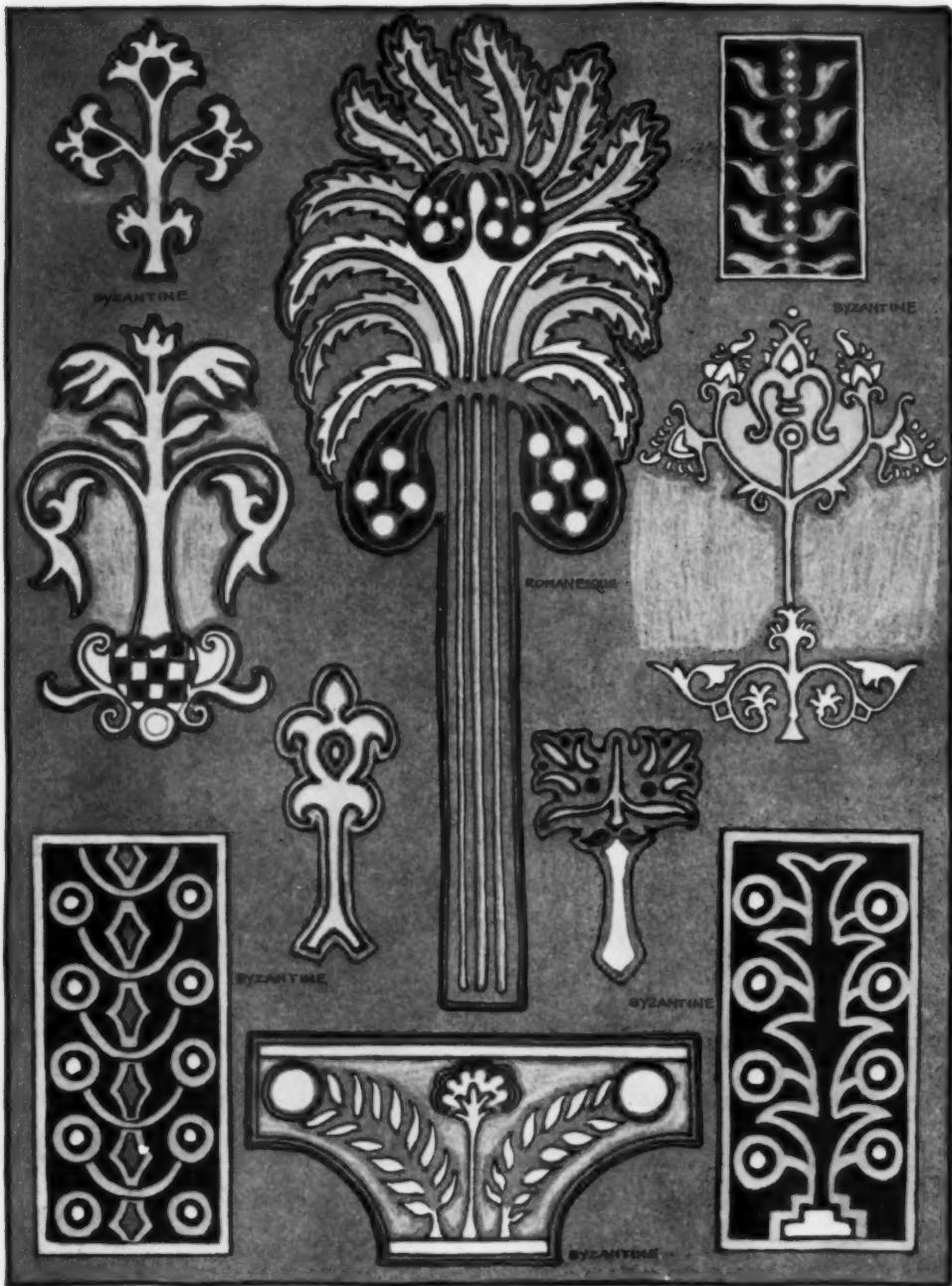
TREE DESIGNS FROM OLD AND MODERN ENGLISH APPLICATIONS

*The School Arts Magazine, September 1928*



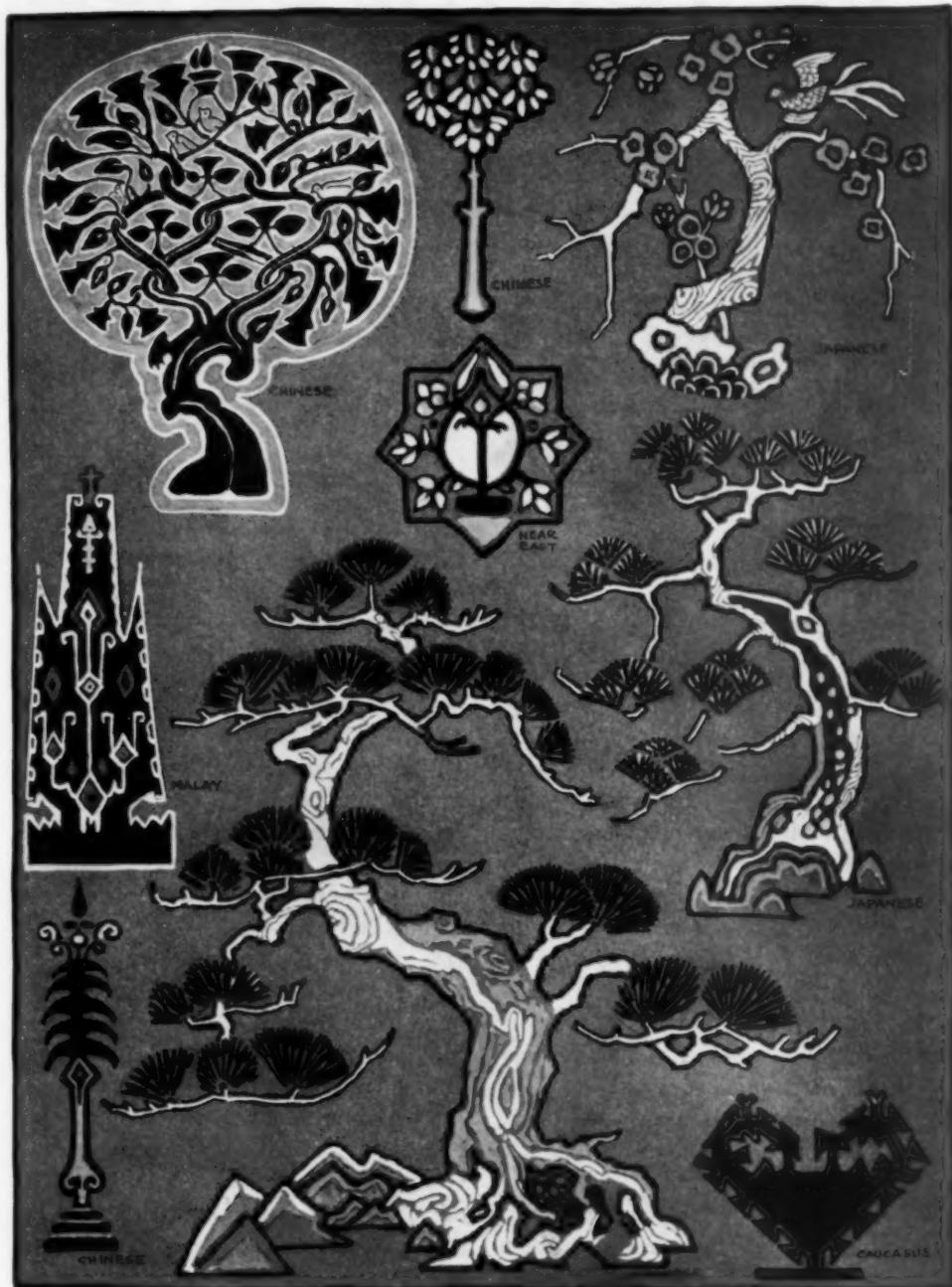
THE TREE IN DESIGN AS APPLIED TO ENGLISH TEXTILES BY ENGLISH CRAFTSMEN

*The School Arts Magazine, September 1928*



TREE MOTIFS FROM PAST AGES

*The School Arts Magazine, September 1928*



THE TREE IN ORIENTAL ART

*The School Arts Magazine, September 1928*

# ART FOR THE GRADES



HELP S IN TEACHING  
ART TO THE CHILDREN



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## Leisure Hours

EMMA RANCK

*Art Supervisor, Rochester, Pa.*

A CULTURED man is one who excels in some line of endeavor, other than his own work, and follows it for his recreation. There are usually two beings inhabiting one person, the one is the working being and the other the play being. If you would know the man, it is best to get acquainted with this play person. What does he do with his leisure hours?

In this day of rapid production, many people find time passing slowly because of the hours in which they have nothing to do. The movies are crowded every night with those who have no interests outside of their daily work. The problem is growing in America, with our prosperous times, and these leisure hours must be faced. The time has come when boys and girls must be directed in spending worth while leisure hours, and in such a wonderful world, with so

many things to do, the task is not difficult.

The best time for individual guidance comes at junior high age. In the excellent club system of many junior high schools, this problem is well handled. But in smaller systems and in rural schools it is still to be dealt with, and the classroom teacher and the art teacher have the privilege of helping the boys and girls with the leisure hour problem. And it is a privilege to guide young Americans to good citizenship.

The Chinese have an old saying that one picture is worth ten thousand words, so acting upon this basis, I thought that one of the best ways of starting the boys and girls thinking about their spare time would be to have them make pictures of some interesting and beneficial ways of spending their hours of recreation.

Our first attempt was made with a group of fifty eighth grade boys. Many of them chose sports for their subjects, as is quite natural. Some of the sports chosen were football, baseball, basketball, golf, swimming, diving and track events. But many chose subjects outside of athletics such as drawing, whittling, reading, music, woodwork, mechanics, and collecting. Collecting might be of value to the art department, if the pupil learned to observe carefully. Mr. Bates, director of Art at Edinboro State Teacher's College, Edinboro, Pa., told us about a nature club that he once belonged to. In order to be a member one must be able to name and identify two hundred different specimens of plants or flowers.

In starting our Leisure Hour posters, we first discussed "Hobbies." After

that, each boy drew four sketches. I found that the pictures had to be greatly simplified as the boys seemed to want to draw many small objects instead of one or two large objects with a center of interest to the poster. Next they chose the best of the four sketches and drew it on the board with the lettering they intended using. Then a period was spent in criticism of those drawings. We carefully selected the colors, giving the boy the choice of any of the sets of complements, and then we cut the objects without drawing first, as I have found that the pupils cut much better forms than they draw.

The posters aroused much interest throughout the junior high school and the other classes are waiting anxiously and planning for the time when they will make Leisure Hour Posters

## A Test of Teaching

BEULA MARY WADSWORTH

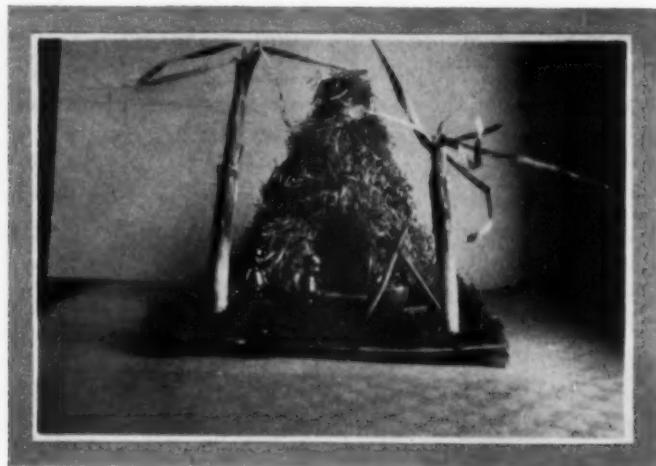
*Supervisor of Art, Kalamazoo, Michigan*

WHAT is the test of good art teaching? What are the "earmarks" that indicate the right kind of curriculum? Tool subjects such as spelling, arithmetic, and drawing can be tested, but emotional appreciation subjects—art, music, literature—cannot be successfully submitted to mathematical appraisal.

Some of Dr. William H. Kilpatrick's definitions give us a clue: "Learning means conduct built in so that the student *can* and *will* do it" (through correct association of what, why, and how); "A school should be a place which gives the drive to go on"; "The

curriculum is life, very rich, and well directed"; "Judge of success of what goes on in school hours by what goes on out of school hours." The last is particularly apropos to our theme. When a teacher of fine and industrial arts has the personal charm and enthusiasm, the mastery of her subject, and understanding of youth to develop problems which fire children to expression and pleasure in school so that, of their own accord, they "carry on" outside creatively and with a sense of increasing power to enjoy and to do, the test of teaching success is satisfying.

The little fifth grade lad who, having



AN AFRICAN HUT, HOME WORK BY JAMES LAFORITY OF KALAMAZOO, MICHIGAN

"caught an idea" in class, went, without suggestion from anyone, to the marshes and gathered material for the hut (illustrated herewith), created it alone with his own hands, and brought it to school for his teacher (Miss Kathryn Gilbert) to see, illustrates well the point I am making.

Upon request, this boy, James Lafority, wrote a little story about it in his language class for THE SCHOOL ARTS MAGAZINE readers. The following is his modest description:

"The members of the 5A class started to make a sandtable in the art class in connection with our study of Africa. It was then that the idea came to me to make an African hut. I got the idea of how to make one from our class in geography in my home room. We read about the homes of the African people and also saw many fine pictures.

"I gathered the materials for the African hut, such as willows, cat-tails and moss in a marsh near a creek. The other materials consisted of needles and thread and two small dolls which were

purchased at the Ten Cent Store. The small cooking pot I made from clay I had at home.

"I made a rug out of cat-tail by weaving it just as a blanket is made. The dried cat-tail I first soaked in warm water so as to make it soft so I could work with it.

"I started the hut by taking a cardboard box and drawing a circle upon it. I then took the willows and placed them about an inch and a half apart all around the circle. When I came to where I thought the door should be I left a space of about two inches. I then took the soft cat-tails and wove them in and out among the willows about an inch high. Then I put some grass on top of the cat-tails. The grass was held in place by the next row of weaving with the cat-tails. I kept repeating this until I had made the hut as high as I wanted it. On top I placed some grass and bound it in with some cat-tails.

"I made the lawn of moss which was placed all around the hut. The trees

were made from young cat-tails held in place by nails.

"The standard for the cooking pot was made of three short willow sticks placed in triangular shape and fastened

on the standard with thread. The clay pot was fastened on the standard with thread also.

"The two dolls were placed in front of the hut and the work was completed."

## Free Brush-Work in Design

NEVA L. HANSON

*Art Instructor, Webster School, Cambridge, Massachusetts*

THE law of symmetry runs through all nature.

Thou cans't not wave thy staff in air,  
Or dip thy paddle in the lake,  
But it carves the bow of beauty there,  
And the ripples in rhyme the oars forsake.

Wonderful and fascinating are the patterns that glide over the walls and floor, when the sun is filtering through the leaves of the trees. Children are always interested in these, and more so, when I tell them that Little Paul, in Dombey and Son, called it the "Golden Water dancing on the wall."

A new light on design seems to dawn on their minds, too, when I call their attention to the beautiful shapes of the leaves and the flowers.

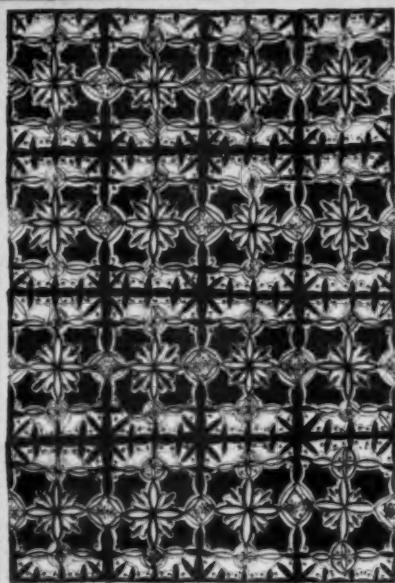
When the snow comes, they are very enthusiastic about the marvelous beauty of design in the snowflakes. They try to describe to me the loveliness of a certain bit of snow that alighted on their coat sleeves on the way home from school. Then I pin upon the wall some pictures of snowflake designs, which excite their interest.

I used to have my classes make up a design for one section of an all-over pattern and then trace the rest, the result of which was a pretty and approximately perfect drawing, but inclined to

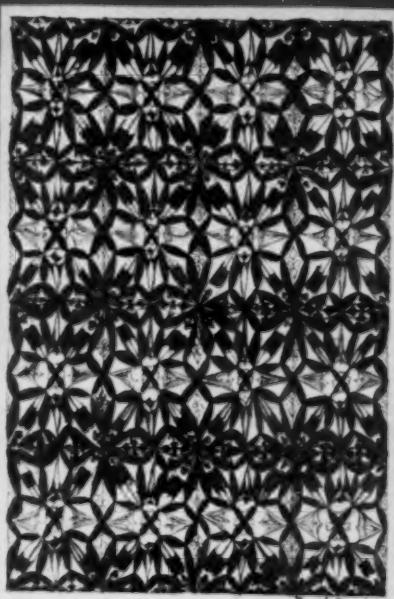
be stiff and mechanical in appearance. Mr. Burke, our supervisor, knew a better way and suggested that they brush in their designs without pencil or tracing paper. I followed out his instructions with many misgivings and was happily surprised at the good results.

The pupils first make a web, using vertical, horizontal, and diagonal lines, and on this background work in their patterns. I allow them to use one of two methods. Some work out a design on scrap-paper for a model and then brush in one unit after another. Others make one stroke of the brush in each section, then go back to the first unit and repeat the process using different strokes, uniting one with another here and there, until out of the complex of curves and lines comes a pattern, orderly, regular and sometimes beautiful. Children love adventure and it is like starting out on a voyage of discovery when they begin in this way.

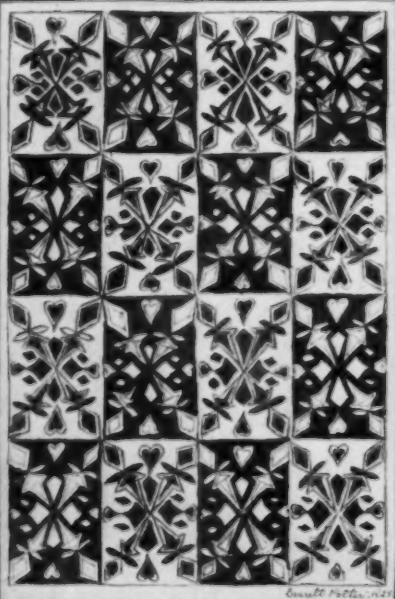
The Italian children are especially talented in drawing. One Italian boy, who is very gifted, was so entranced with a design which he had worked out, that he sat and smiled at it for a long time, and was lost to everything else. One may imagine a great artist doing this same thing, when he has created a wonderful piece of work.



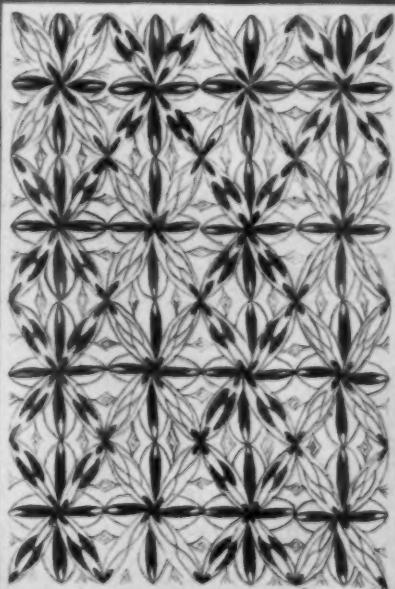
Angelina V. Lee.



Neva S. Hanson.



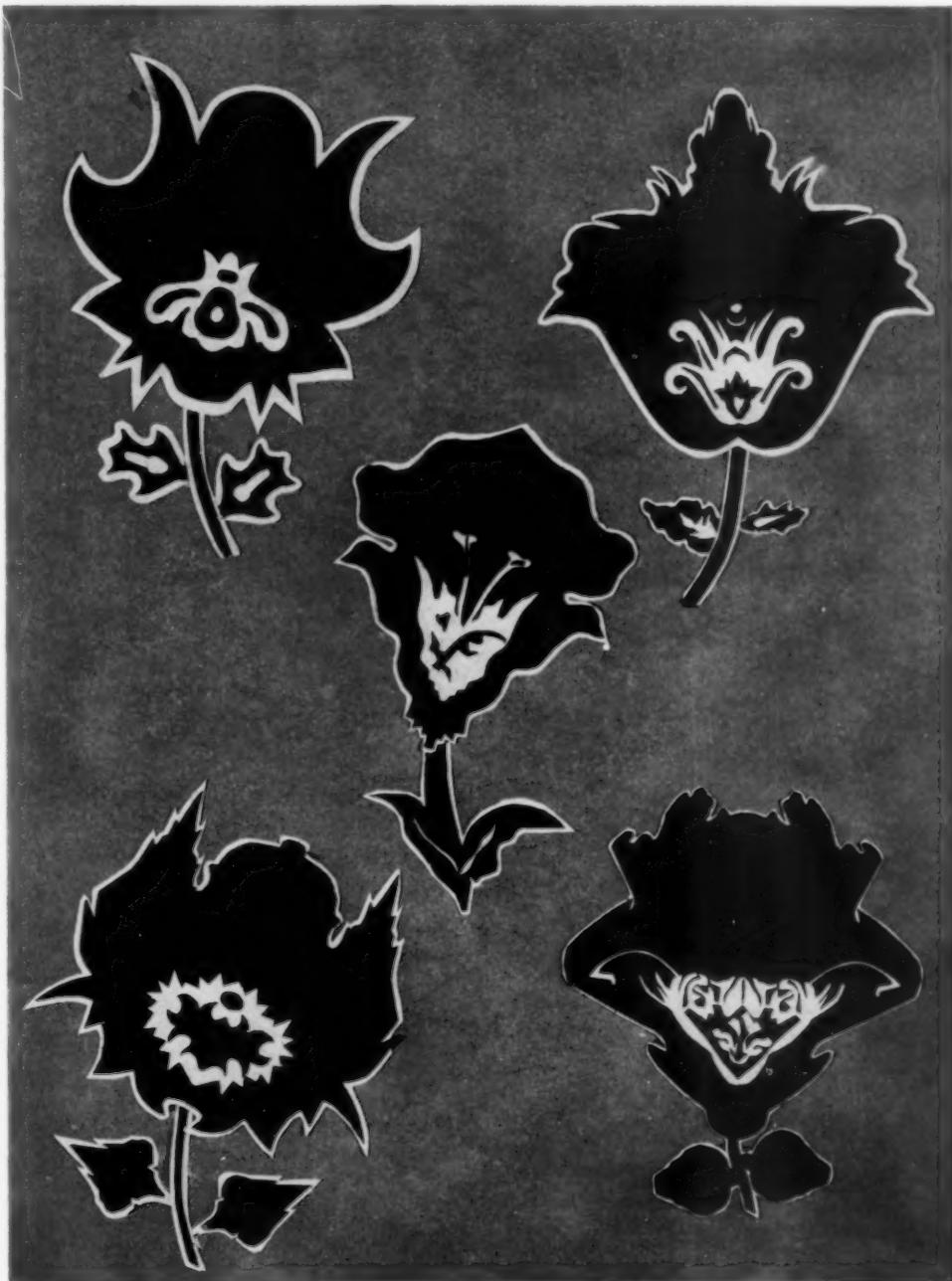
Everett Miller.



Dennis H. Hayes.

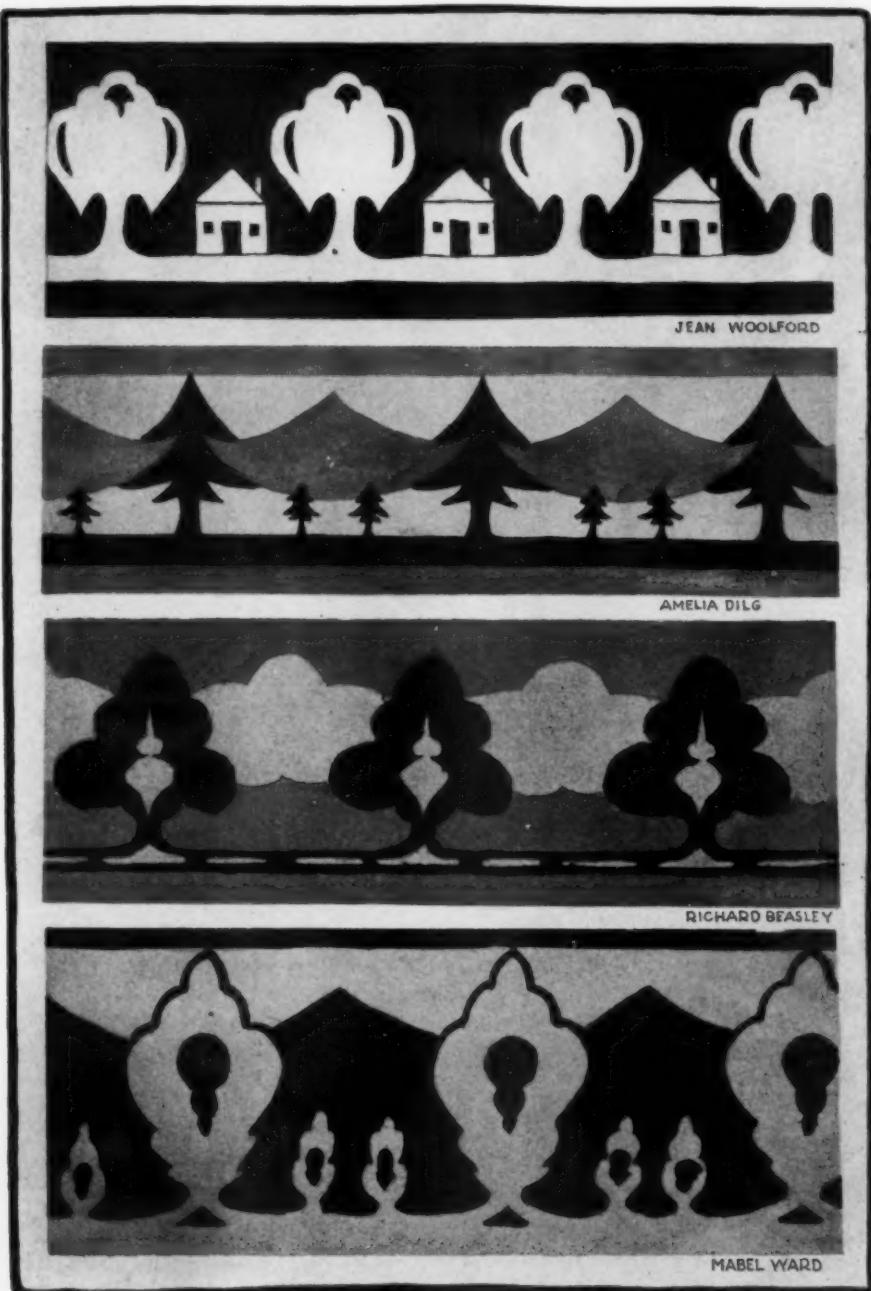
FREE BRUSH-WORK DESIGNS BY THE PUPILS OF NEVA S. HANSON AS DESCRIBED ON THE PREVIOUS PAGE. MADE BY PUPILS OF THE WEBSTER SCHOOL, CAMBRIDGE, MASSACHUSETTS

*The School Arts Magazine, September 1928*



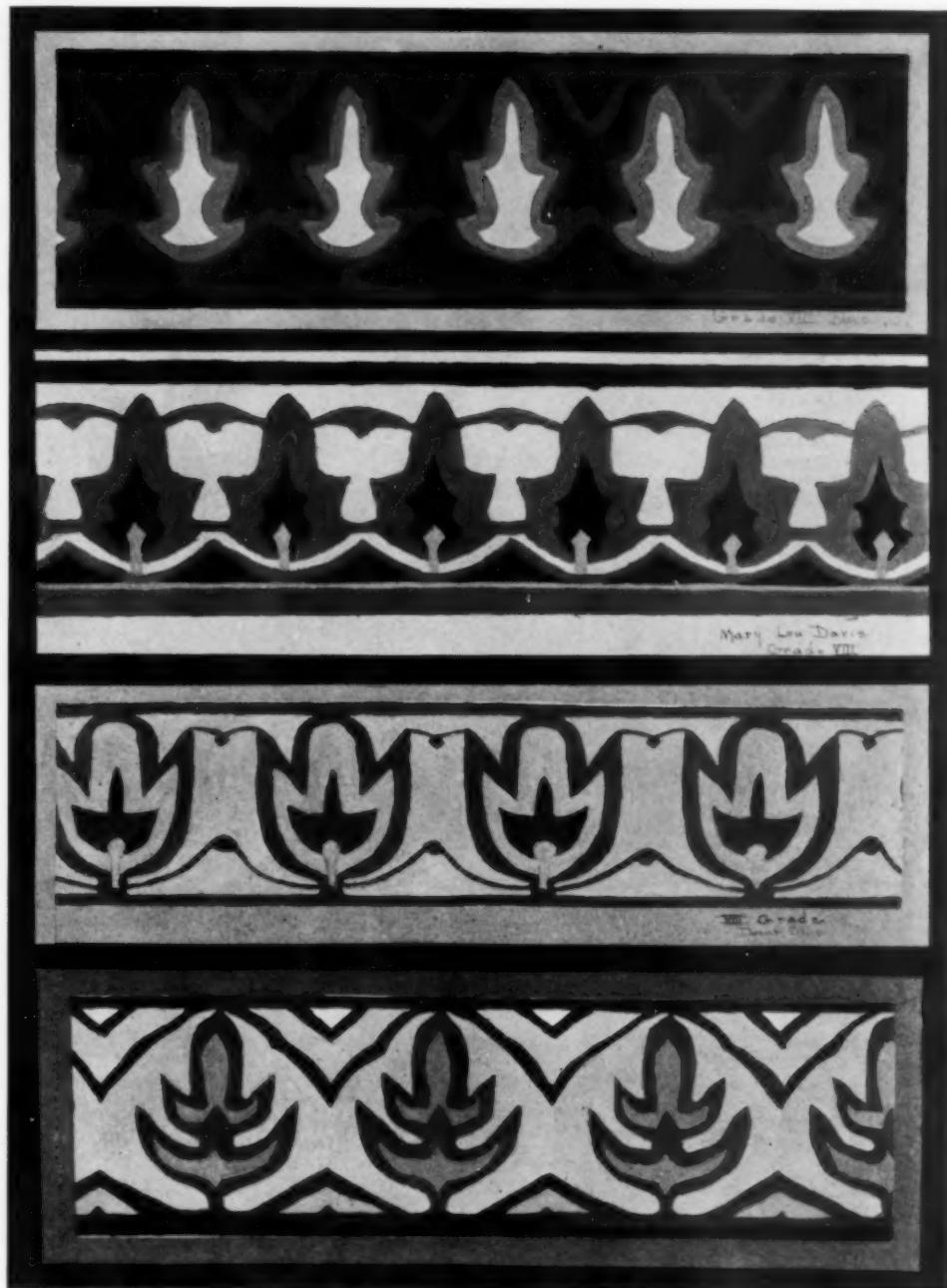
A GROUP OF DESIGNS BY THE PUPILS OF MARIE FOSNOE, ART SUPERVISOR  
OF GRAND HAVEN, MICHIGAN, REFERRED TO ON PAGE 23 OF THIS ISSUE

*The School Arts Magazine, September 1928*



A GROUP OF TREE BORDERS BY SCHOOL PUPILS OF J. WOOLFORD  
AND MABEL WARD, JUNIOR HIGH SCHOOL, HAMILTON, OHIO

The School Arts Magazine, September 1928

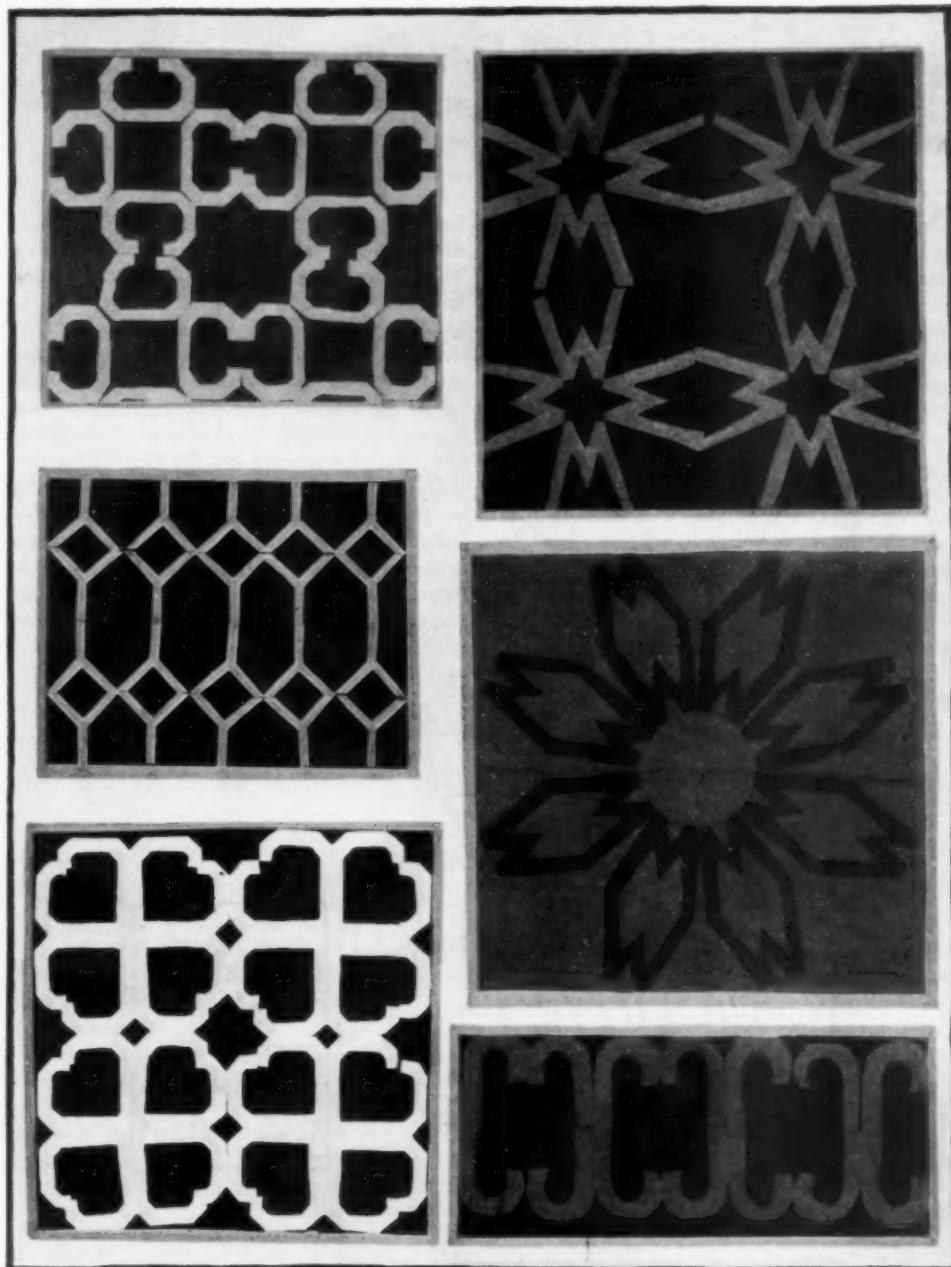


A GROUP OF LEAF BORDERS FROM THE SCHOOLS OF DOVER, OHIO

*The School Arts Magazine, September 1928*



CUT PAPER FLOWER POTS BY THE PUPILS OF THE  
OAKLAND, CALIFORNIA SCHOOLS, FRANCES EBY, ART TEACHER



PATTERNS MADE FROM INITIALS BY THE STUDENTS—E. M. SUSSMAN, BROADWAY SCHOOL AND HARRIET E. MONTO, BIRMINGHAM SCHOOL, TOLEDO, OHIO

*The School Arts Magazine, September 1928*

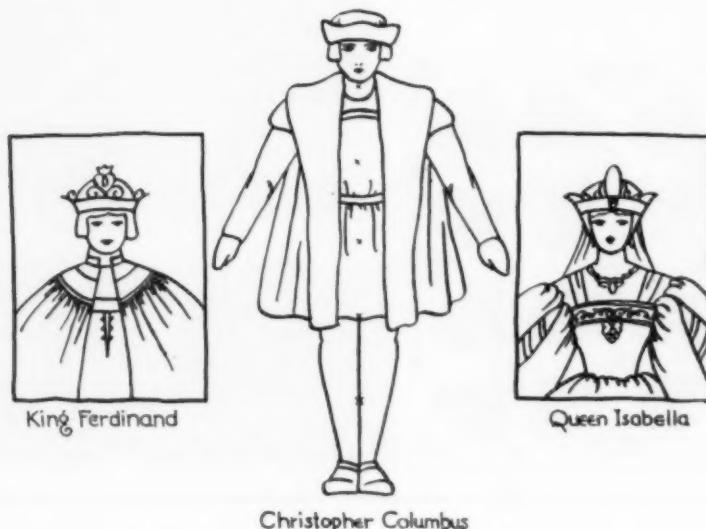
## Columbus Day Portraits

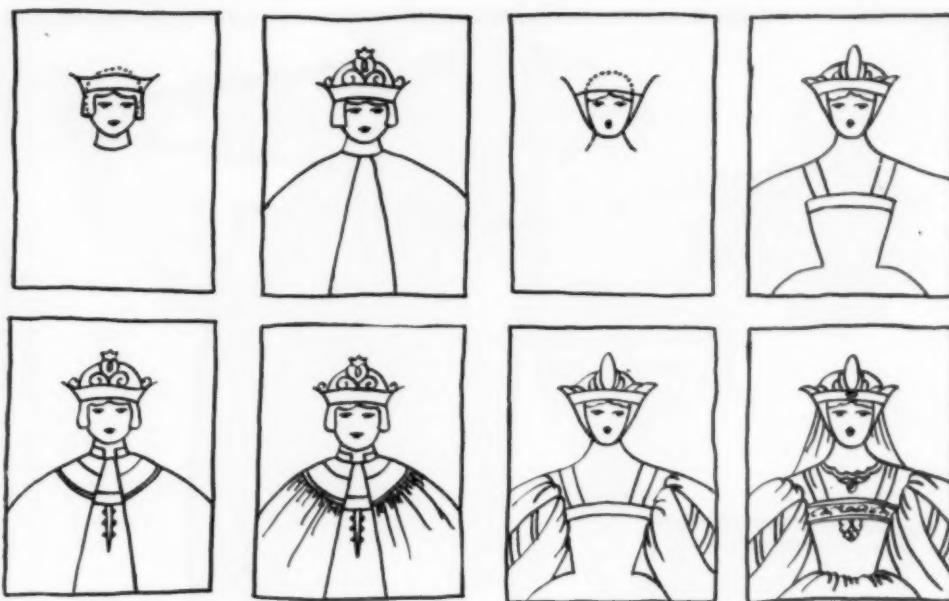
JANET KATHERINE SMITH  
*Art Instructor, Kansas City, Missouri*

KING FERDINAND and Queen Isabella sat for their portraits to the third and fourth grades last Columbus Day. I got the idea from a very ancient number of THE SCHOOL ARTS MAGAZINE and adapted it to our needs; here is the way we drew them, step by step. We made the king first, as he was easier. His egg-shaped head was lightly drawn at first, and the eyes put in half way down it. Then the simple lower part of the crown and the hair were added, with the rest of the features and the high-collared neck. Next the crown was completed, and the shoulder and front lines of the royal robes were put in. Then came the details of the yoke and the under doublet, and last of all the heavy stirring of the robe.

Queen Isabella, being feminine, is more elaborate in dress. To her egg-shaped head with

its correctly placed eyes, we added a line like a hat brim and a curving line up from the chin at either side, to make the crown and chin drapery. Then the crown was completed and the features finished. We made her mouth as simple as the king's, but not the same shape as his. Then came the more sloping lines of neck and shoulder, and the shoulder straps and band across the bodice. The rest of the bodice outline and the curve of the skirt were put in lightly and then we started on the fun. The full-gathered sleeves, slashed and strapped with another material, were drawn, and the trimming on the tight bodice. Then the skirt was gathered full onto the waist line, and the necklace and veil put on. And there were the King and Queen, in dress authentically correct, ready to send Columbus on that memorable voyage.





King Ferdinand

Queen Isabella

## A Columbus Ship: A Combined Place-Card and Nut-Cup

MABEL I. BAKER

*Newport Beach, California*

**T**HIS place-card is made on a plain nut-cup which can be bought at any stationers. The sides of the ship are first cut out of drawing paper, and then covered with crepe paper of any desired color.

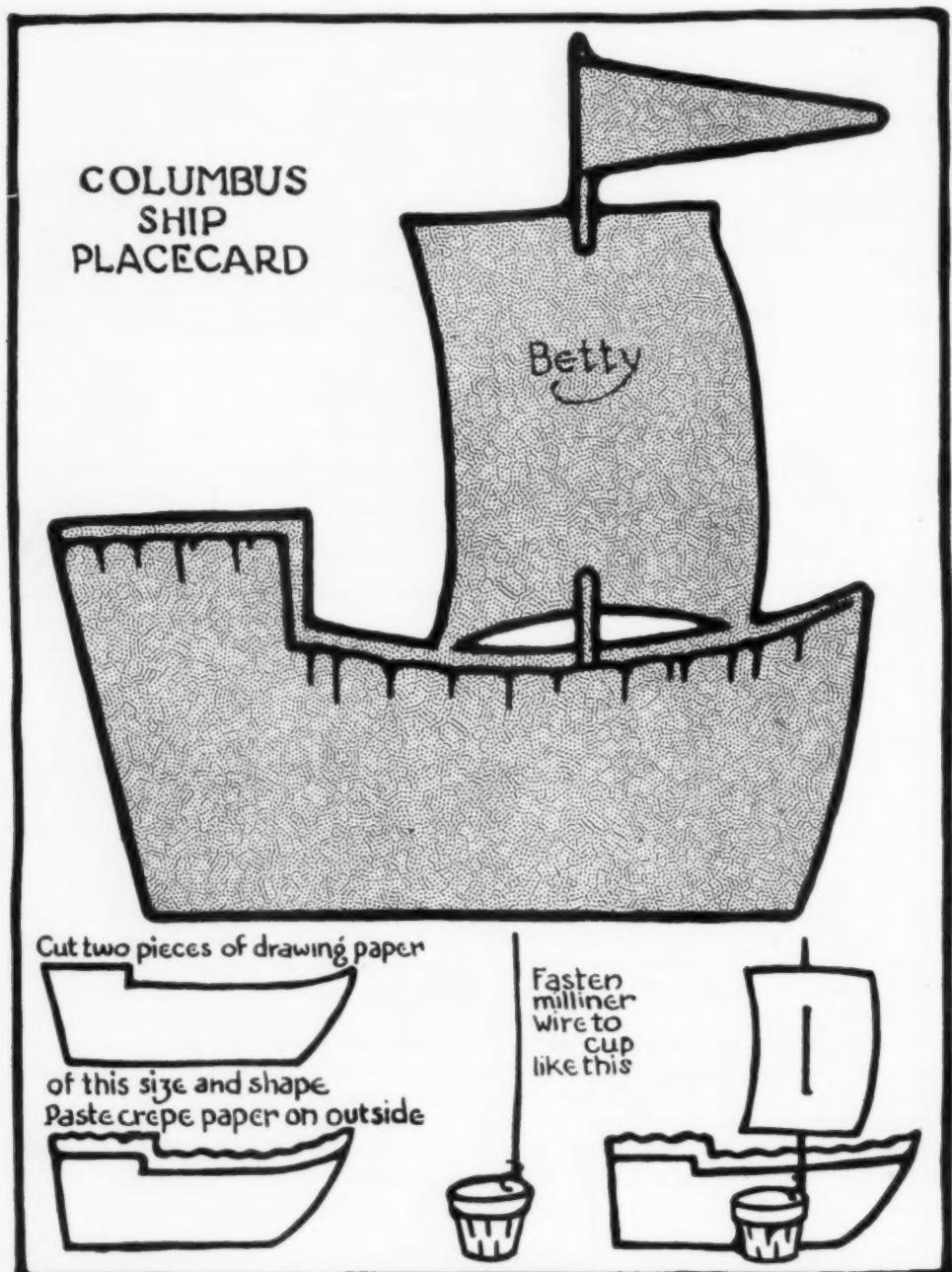
Surface-paste the drawing paper sides and then apply the crepe paper, allowing the crepe paper to extend about four and one-fourth inches above the top to make a frill.

Next take a piece of milliner's wire, about four and one-half inches long. Stick one end of

it into the side of the nut-cup and fasten it by a twist over the edge. Next, glue the two sides of the ship onto the sides of the nut-cup and glue them together at stern and bow. Put a card on the wire, like a sail, on which the guest's name is written or printed. Last, make a tiny pennant of the same color as the ship to fly above the sail.

The ships are very effective when used on a long table with frilled crepe paper, blue or green, down the center to represent the sea.





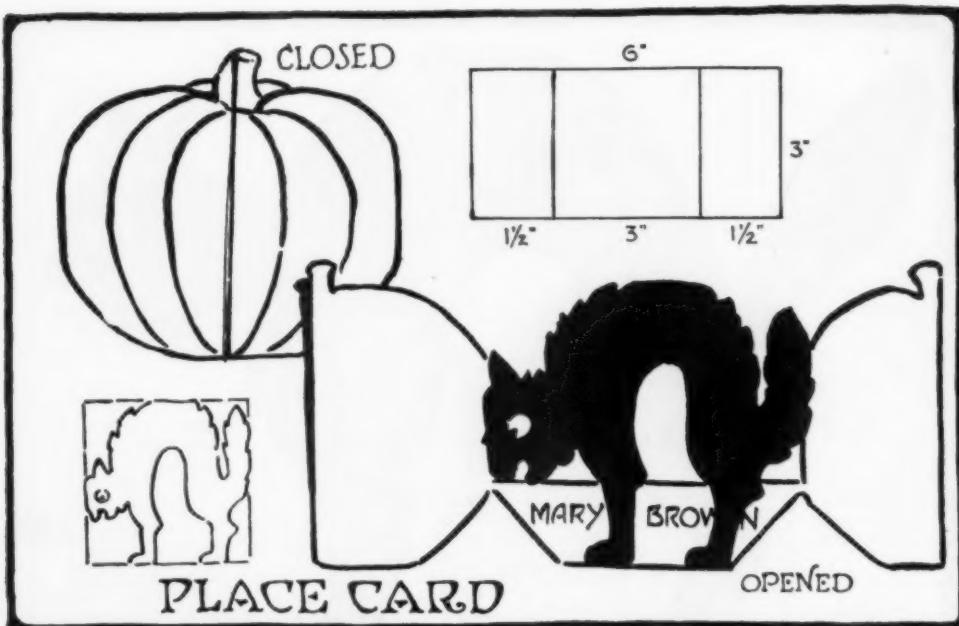
A COLUMBUS SHIP PLACE-CARD BY MABEL I. BAKER, NEWPORT BEACH, CALIFORNIA.  
THE DESCRIPTION FOR MAKING THIS PLACE-CARD IS ON PRECEDING PAGE

*The School Arts Magazine, September 1928*



A HALLOWEEN CAT FOR UNUSUAL POSES

*The School Arts Magazine, September 1928*



"MARY BROWN," "JOHNNY JONES," AND ALL OTHER CHILDREN WILL  
HAVE LOTS OF FUN MAKING AND USING THESE FUNNY PLACE-CARDS

*The School Arts Magazine, September 1928*



**BESS ELEANOR FOSTER**  
Supervisor of Art  
Minneapolis, Minnesota



## With Our Contributors

### A Who's Who in Art Education

ONE of the questions frequently discussed today is heredity versus environment. When certain traits become pronounced, we wonder whether the possessor was always that way or whether he grew that way. It is fortunate for any person when nature's gifts are so carefully tended that biting criticism or chill indifference has never killed growing talent. And more, it is very fortunate for a little girl if sometimes a Scotch-Irish father cares more for beauty out-of-doors and in books than for acres and then more acres.

Bess Eleanor Foster was born under a lucky star. She early learned where the wild flowers grew on a western Iowa prairie. And it is not strange that the first thing she did when a cousin brought her a box of colors was to paint a gorgeous rose. And it was interesting enough so that it was shown to her last summer by a friend who had kept it through the years.

She loved the animals on the farm, pigs and lambs, cows and horses, but most of all the fifteen cats that made the Foster farm their home. It is not

recorded that she ever served as a country milkmaid but we do know that she drove her favorite horse three miles to the country school that she first taught. They became great friends, for most animals love the hands that feed them.

Born where the wind blows and is never still, it is not so strange that she drifted all over the West in her teaching. Some kind supervisor early told her that she should give her life to art instruction. And summer after summer she spent her winter's savings to make herself fit to do what inheritance advised. From Drake University to the Chicago Academy of Fine Arts she went, seeking the best each of many schools had to offer; and soon she found herself a supervisor of art, too. She was grateful to the early instructor who urged her to follow where nature led. Each year invites her to further study; the regions beyond are wide and fascinating.

Miss Foster began by teaching in a one-room school. Next she was a primary teacher in the Iowa grade schools. After this experience she transferred to art. She was an institute instructor many summers in Iowa, Nebraska, Wyoming, and South Dakota, working

seven years in the summer sessions at Denver, Colorado. Her first experience as supervisor in a city was in Cheyenne, Wyoming. Following that she worked in Hammond, Indiana, Oklahoma City and is today in Minneapolis.

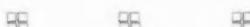
Her work has been recognized by the leaders in art education. The responsibility of shaping the report of the committee on elementary school art was delegated to Miss Foster by the Federated Council on Art Education. The last paragraph of the president's preface is a fine recognition of industry and enthusiasm:

"It has meant, moreover, many hours of correspondence, of tabulating, of analyzing, and of careful writing to reduce to these few pages a veritable mountain of material. To do this with an unbiased mind, and at the same time to direct the art instruction of the schools of Minneapolis, has required unusual patience and a large reservoir of energy on the part of Bess Eleanor Foster, Chairman of the Committee on Elementary School Art."

And she still loves flowers and cats.

W. F. WEBSTER

*Superintendent of the Schools of Minneapolis*



**THE RESIGNATION** of Mr. Walter Scott Perry as Director of the School of Fine and Applied Arts at Pratt Institute is of more than casual interest. Not only has Mr. Perry held this position for more than forty years, but he organized this department and has been its only director. The progress of art education in the United States has been influenced by the facilities created under Mr. Perry at Pratt and the several hundred graduates from the School of Fine and Applied Arts.

Mr. Perry was the first person to be called by the late Charles Pratt, founder of Pratt Institute, to assist him in the organization of that Institution. He entered upon the work nearly a year before the Institute was opened to the public and before it was known that the buildings in process of erection were for an educational institution. In October, 1887, he opened the first class of twelve students, and has seen the school grow to an enrollment of over 4000 students annually, and the membership of the classes carried on in the School of Fine and Applied Arts reach the number of 1500 students.

During the years he was supervisor of drawing and the years he has been connected with the Institute, Mr. Perry has been associated as officer and lecturer with a large number of educational associations. As Associate Member of the National Educational Association, he supervised large art exhibitions in Madison, Wisconsin in 1884, in Chicago in 1887, and has continued such supervision at various times and in various cities since that time.

For many years he was a member of the National Board of Examiners of the Young Men's Christian Association, New York City. He was one of the Members of the Board of Regents having in charge the organization of the American Federation of Arts which held its first meeting in Washington, D. C., May 11th to 13th, 1909 and now has over two hundred chapters scattered throughout the United States. At this meeting, Mr. Perry gave an address on "Art Education in the United States" and has frequently read papers on various subjects vital to the interest of art education before many well known organizations, among these, The Eastern Art Teachers Association, The Western Drawing and Manual Training Association, etc., as these organizations were then known.

Mr. Perry is author of "Egypt: The Land of the Temple Builders," "With Azir Girges in Egypt," and of several text-books on Art Education.

The honorary degree of Master of Arts was conferred upon him by the Pratt Institute in 1899, and by the St. Lawrence University, New York in 1905.

Preparation for the great work Mr. Perry organized and carried on at Pratt Institute was gained in his native state of Massachusetts where he was a student at the Normal Art School, supervisor of drawing and art education in the public schools of Fall River and Worcester for several years.



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Mr. Perry's successor will be Mr. James C. Boudreau, Director of Art in the Pittsburgh public schools. Under the direction of this well-equipped educator we shall anticipate a continuation of those policies at Pratt Institute which have made its department of Fine and Applied Arts famous.



THE FOLLOWING PRIZE AWARDS in the Rug Design Competition sponsored by the Art Alliance of America for prizes offered by the Mohawk Carpet Mills of Amsterdam, N. Y. were announced by the Jury of Award consisting of Stewart Culin, Curator of Ethnology, Brooklyn Museum of Art; Leon V. Solon, Chairman of Board, N. Y. School of Applied Design for Women; Alon Bement, Director of the Art Center; Arthur P. Allen, Color Engineer; Mrs. Hope Hammond, Editor Interior Furnishings, *Woman's Home Companion*; and Mrs. Charles Bradley Saunders, writer and lecturer on Interior Decoration.

In the Professional class: J. D. Peters, Los Angeles, Calif., first prize of \$1000.00; Fred Rothermell, New York City, second prize of \$500.00; Amy Stevenson, New York City, third prize of \$250.00.

The prizes offered to Art Schools were awarded as follows:

Lafayette High School: first prize \$100.00, Edward Volk; second prize, \$50.00, Ruth Keller; first honorable mention, Janet Johnson; second honorable mention, Phyllis Tagle.

University of Kansas: first prize, \$100.00, Ruth Dunlap; second prize \$50.00, Oreta Adams; first honorable mention, Harriet Adams; second honorable mention, Beatrice Sharp.

Ohio State University: special prize of \$25.00, Mabel Mason DeBra.

Fredonia State Normal School: special prize of \$25.00, Herbert Mackie.

Philadelphia School of Design for Women: first prize, \$100.00, Leona Miller; second prize, \$50.00, Alice Ostroff.

Syracuse University: first prize, \$100.00, Helen L. Burnett; second prize, \$50.00, Doris Weaver.

Textile High School: first prize, \$100.00, Helen Lane; second prize, \$50.00, Elena Reilly.

California School of Fine Arts: first prize, \$100.00, Maude Newcomb Kunz; second prize, \$50.00, Mallette Dean.

Cleveland School of Art: first prize, \$100.00, Muriel Hoffman; second prize, \$50.00, B. Bogatay.

Pennsylvania Museum and School of Industrial Arts: first prize, \$150.00, Harriet Helander; second prize, \$75.00, Adda R. Meiswinkel; third prize, \$50.00, V. R. Tilden; fourth prize, \$25.00, Emily Garnet; fifth prize, \$10.00, Edith McLaughlin.

This competition not only brought forth the largest number of designs ever submitted in any Art Alliance competition, but demonstrated the

interesting fact that the artist was ready to co-operate with mass production. A large proportion of the designs sent in were by artists well known in other fields of artistic expression. The note was consistently modern, but tended towards conservatism. Few of the bizarre and freakish patterns appeared, which have passed as modern in this country, rather the modern note was achieved by giving a personal interpretation to natural and geometric forms.

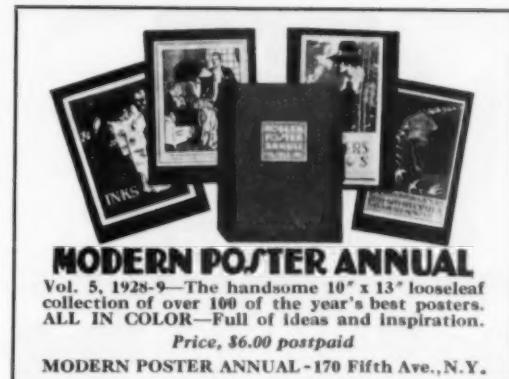
WILLIAM J. EDWARDS, supervisor of manual arts in the public schools of Malden, Mass., since 1901, died in his home in that city on the 15th of May last.

To have served one city as the head of the department of art and manual training for twenty-seven years is in itself a great compliment. His work was of the progressive type, of a kind which made the Malden schools outstanding in the program of art education.

Mr. Edwards was always interested in THE SCHOOL ARTS MAGAZINE. In the early days of the magazine he served as one of its directors. The publishers recall many pleasant conferences in which his wise council was manifest. Several articles have been published in the magazine from his pen. Perhaps the work for which he will be particularly remembered and appreciated is the "Index of The School Arts Book," volumes I to XI inclusive, published in 1923. No better testimony to the value of Mr. Edwards' labors in preparing this volume of more than a hundred pages can be given than by quoting from its Foreword by Henry Turner Bailey: . . . "A set of books without an index is like a lake full of fish and no means of catching them. Realizing this fact, Mr. Edwards . . . has prepared this index designed to meet the requirements of busy teachers. By means of it every scrap of information on any subject included in these volumes can be located at once. . . . Any kind of flower, bird, animal, or other object, that has been made the subject of a drawing or used in a design, can be easily found in its proper place. . . . Those who make use of this index will come to realize its excellence, and to appreciate the great service Mr. Edwards has rendered his fellow teachers."

NORTH CENTRAL ASSOCIATION report on Art Education. The Committee on Standards for Use in the Reorganization of Secondary School Curricula has been making a careful survey of the needs of sixteen of the subjects usually taught in secondary schools.

The Sub-Committee on Art Education, William G. Whitford, Chairman, has outlined in a twenty-four page report the contribution which art makes to the "social," the "vocational" and the "leisure-time" objectives of modern education.



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In connection with each of the major objectives set forth a general reading list for art students has been selected from fiction, short stories, and poems relating to art. In addition, a classified bibliography has been compiled including the most important books dealing with subject-matter content. And finally, a general list of illustrative and supplementary material is given as a guide to teachers in the preparation of courses in art.

This report dealing with qualitative standards for curriculum building in art will prove of great value to all art teachers of the secondary school.

A complete review of the report on Art Education will be found in the North Central Association Quarterly, Vol. II, No. 4, March 1928, pp. 479-503 or reprints of the report may be secured for ten cents each from the office of the North Central Association Quarterly, 4012 University High School Building, Ann Arbor, Michigan.



A GOOD RESPONSE has been received to the Editor's appeal for funds and art materials for the Indian children of the Southwest. Art materials and cash have been distributed to the schools and hospitals in New Mexico and greatly appreciated. The Indian children have written letters expressing appreciation.

One letter says: "My crayons are very nice. I am going to Acoma for our Governor's Feast. We will all have a good time."

Your little friend,

JAMES VALLO"

Another letter: "This week I made some designs for a lady in Portaleo, New Mexico. I like the crayon I received very much. The pictures you drew for us are still on the blackboard. We like to look at them. Come and see us again."

Your friend,

FRANCIS VALLO"

One little six-year-old girl says: "I like my crayons and beads."

As the editor will be away for a time do not send any more funds until further notice. Art materials for Indian children may be sent to Homer Morrison, Government Day School Inspector, Albuquerque, N. M., who will see that they go where most needed.



THE PRESIDENT and the Trustees of the Chicago World's Fair announce to artists and designers that, as a preliminary to the World's Fair which is being planned to be held on the Lake Front of Chicago commencing in the spring of 1933, there will be an international competition for the best posters illustrative and indicative of this World's Fair. The Trustees further announce that the judges for the competition will be the following: Hon. Charles G. Dawes, Vice-President of the United States of America; Jules Guerin, Esq., Chief of Color, Panama-Pacific International Exposition; Dr. Robert B.

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Harshe, Director of the Art Institute of Chicago; Eugene Francis Savage, Esq., Professor of Painting, Yale University; Lorado Taft, Esq., Member National Commission of Fine Arts for the United States of America. American competitors must deliver their work in Chicago by September 15. The winners of the several awards will be announced before January 1, 1929. Communications may be addressed to Dr. Harshe, at The Art Institute, Chicago.



THE DESIGNERS ART SCHOOL of Boston moved to larger quarters during the summer where the school will accommodate the incoming group of students on September 17. The new address is 376 Boylston Street, a most convenient location. Although the school is but two years old, it has developed remarkably in that short time and has acquired the distinction of being a professional school for professionals. Mr. Ludwig Frank, for many years Supervisor of Art in Boston Public Schools, is the Director.



OUR READERS in the Chicago district should make a note of the new address of the Chicago Sales Office of the Joseph Dixon Crucible Company, which is now located at 2003 Builders' Building, on beautiful Wacker Drive and La Salle Street.

For suggestions and ideas  
read the tops of pages

xxv, xxvi, xxvii, xxviii, xxix and xxxii  
in this issue of  
The School Arts Magazine

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T H E D A V I S P R E S S, I N C.

*Publishers of*

**THE SCHOOL ARTS MAGAZINE**



AN EXHIBITION HALL AT BRNO

## International Art Congress

PRAGUE, JULY 29—AUGUST 7, 1928

BEULA MARY WADSWORTH

"THE promotion of international friendship"—words from the address of Teiji Okanobori, Director of the Society for Encouraging Art Education, Tokio, given at the opening session of the Congress—is an appropriate key slogan for our International Art Federation and for all public art education as well.

With this ideal, what a privilege to rub elbows with our kinsmen in education from Czechoslovakia, Jugoslavia, Hungary, Austria, Germany, Switzerland, Spain, Sweden, Poland, Finland, Denmark, Japan, England, Ireland, and Canada as we were compelled to do in that beautiful city of Prague during convention week last August. What mattered crowded hotels and the usual fatigue and inconveniences of language incident to foreign travel (our legions in

'17 welcomed worse discomfort for the sake of international peace). A veritable army of many tongues we were, over three thousand strong, that pilgrimaged far to exchange thought and to view one another's educational aims and achievements as revealed through the universal language of art. Our gracious Czechoslovakian hosts under difficulties did their utmost to receive us, their foreign guests, who exceeded in numbers all their expectations; and as graciously we wish to express to them our appreciative acceptance and remembrance of their hospitality.

It was a happy circumstance for the Federation that Czechoslovakia should have elected to observe the tenth anniversary of its birth as a republic with a double celebration—entertaining not only the Art Congress Exposition at

Prague, but also arranging a commemorative Exhibition of Contemporary Culture in Czechoslovakia, at Brünn.

Prague, or Praha, capital of the republic, is a city of over 200,000, pictur esquely situated in a broad valley. Its old and new parts are linked by the famous, historic bridge (Karlsbrücke) thronged with statues and guarded at either end by mighty towers. Through old Prague, those of us who delighted in hunting sketch subjects found age-old houses and palaces, and quaint streets and street stairways rambling in and out and upward to hilltops which commanded marvelous views of the river and city.

#### THE CONGRESS EXPOSITION

The Congress Exposition buildings, locally used on other occasions for Fair purposes, proved to be ample in space and well adapted for art purposes. The principal hall, divided into room units for the different countries, housed the greater part of the displays. The center rotunda was reserved for trade firms, and the left wing was given over to the work of Czech schools.

The American exhibit ranked well in comparison with that of other countries in its arrangement, its representativeness as to methods of instructional procedure in primary, secondary and professional schools, and in its show of creative aesthetic expression, technical excellence, and practical applications.

The exhibits from other countries attracted attention for their pronounced trend toward progressive procedure in attempting to meet the art needs of modern life. The Czech section for its size, quality, and variety of its units of work merited a great deal of study. The peasant art in textile decoration was of special interest. The expressional work of their elementary schools showed the use of a variety of materials in both

graphic and constructional work interrelated with general curriculum subject matter. The exhibits from their secondary and teacher training schools displayed emphasis on sound technique with considerable variety of media.

#### THE CONVENTION PROGRAMS

The convention programs were given in four languages, Czech, French, German, and English, and were scheduled chiefly among three different meeting halls. The subjects of discussion could be classified roughly under the headings of Design and Handicrafts, Color, Drawing, and Methods of Teaching. The following can be little more than gist statements and quotations from a preliminary printed report to indicate the trend of thought throughout the convention:

Simple handicraft is valuable when children learn to use their material in accordance with its inherent laws—"a complete linking up of design in close relation to craftsmanship"—not relying on afterthought in the way of ornament. Design should be taught through craft work. "Handicraft in the Swiss schools is based on the principle of the spontaneous activity of the individual, and is largely practical in character." The problem of the cycle of activity in handicraft is, first, inspiration (of which design becomes a source), or the conception of the purpose; secondly, means of attainment (including plan and materials); and, finally, the achievement of beauty, which again means inspiration. Power of creative thought enables children "to enjoy beauty in all forms of art." "The co-ordination of the useful methods of machine production with handicraft must be acknowledged in its influence on modern handicrafts and aesthetics."

"The emotional effect of color and its

significance in life must be recognized." "The faculties of imitation and creation have been used as training in selection and arrangement with marked success." "Exact knowledge of color harmony guarantees a certain reliable foundation for the further work of the designer." "By the influence of an exterior law an interior law will be set free." Thus "where creative individuality is missing, one can be sure at least, that bad taste as regards coloring will be avoided." "The standardization of colors is a requirement which seems a matter of course"—an advantage to industry, to schools, to science, and to art. An exact table of eight standard colors which should be numbered was recommended.

Perspective expression means great attention to the psychological side of drawing. Since the pupil draws not only with the hand but with the brain, the proper path is by way of a foundational consciousness of construction. One method propounded was to use the cube as a measure for every geometric space, and to master that measure of space through the two fundamental rules of practical perspective. Pupils should draw from memory first, then from models, and should look for typical examples in nature and their surroundings. "The teacher should be able to draw well himself," make free "use of simple and expressive drawing to make ideas clear," and encourage children to do likewise. He should interest himself in all progressive movements of his profession.

Concerning methods of teaching, the teacher should not "interfere too much with the charm of children's ideas in the case of creative work by imposing his own influence too forcibly." While the teacher will give full freedom of action for the child to express his innate activity and spontaneous pleasure in

drawing, he will at the same time "demonstrate the graphic values of certain lines to achieve this end." "Acting under the teacher's guidance and inspiration, the child will obtain the best practice by memory observation. Illustration should come first to develop individual talent," then proceed to perspective portrayal....and a study of good pictures." "The syllabus should be drawn up with due consideration to the ethnical differences in the various districts and countries."

The program of the week included orientation tours of the city, special visits to view artistic monuments, picture and applied art collections, and a series of receptions, concerts and banquets.

#### EXHIBITION AT BRNO

Our particular delegation of about one hundred and twenty-five met a warm welcome at the railroad station of the city of Brünn, or Brno (four and one-half hours from Prague), at the hands of representatives of the Chamber of Commerce. Special trams took us out to the Commemorative Exhibition. It was housed on an area of seventy-five acres, the main palace forming a center around which fifteen other pavilions were grouped. We were at once impressed by its excellent accessibility.

Prof. H. C. Doggett, an American resident of Brno, actively associated with Czechoslovakian culture and particularly with this Exhibition, kindly furnished THE SCHOOL ARTS MAGAZINE, at the writer's request, with photographs (one being reproduced at the head of this article), and with descriptive material. In part he says:

"The object of these lines is to draw the attention of the readers of your paper to the very excellent Exhibition of Contemporary Culture in Czechoslovakia

which was opened on May 26 and will last until September 30 inclusive.

"The Exhibition forms a picture of the cultural development of this country from the time of the foundation of the republic in 1918, and some idea of its popularity may be formed by the fact that more than 1,000,000 visitors have already passed through the turnstiles, and this in spite of bad weather.

"Czechoslovakia is one of the most picturesque countries in Europe, and Brno, the capital of the Province of Moravia, an old-world town is being modernized to meet the requirements of an up-to-date city. Its immediate vicinity is charming and offers delightful aspects of opulence and beauty.

"No happier choice could have been made in the selection of the site of the Exhibition Grounds than the beautiful Vale of Pisárky, with its wonderful natural panorama of pine covered hills encircling it. The different Exhibition Pavilions with their modern style of architecture, and especially the graceful lines of the Main Pavilion, which is constructed of ferro-concrete-parabola, do not fail to arouse general interest."

The Exhibition was arranged by departments which included Elementary, Secondary, and Departmental Schools, Department for science, mental and technical training and university education, Art, and Artistic Industry.

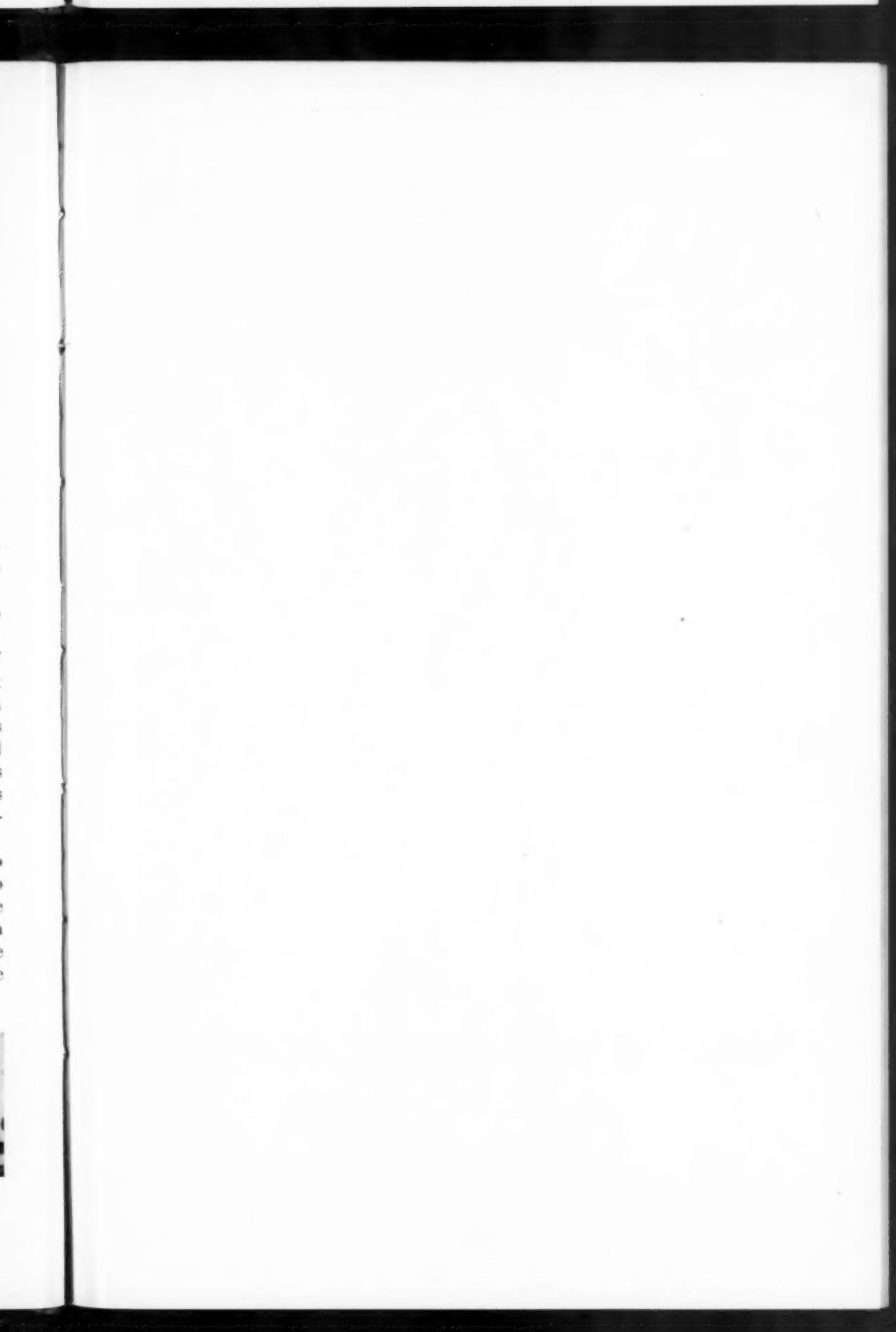
The Art division displayed the work of Czechoslovakian artists—their pictures, plastic work, and architecture.

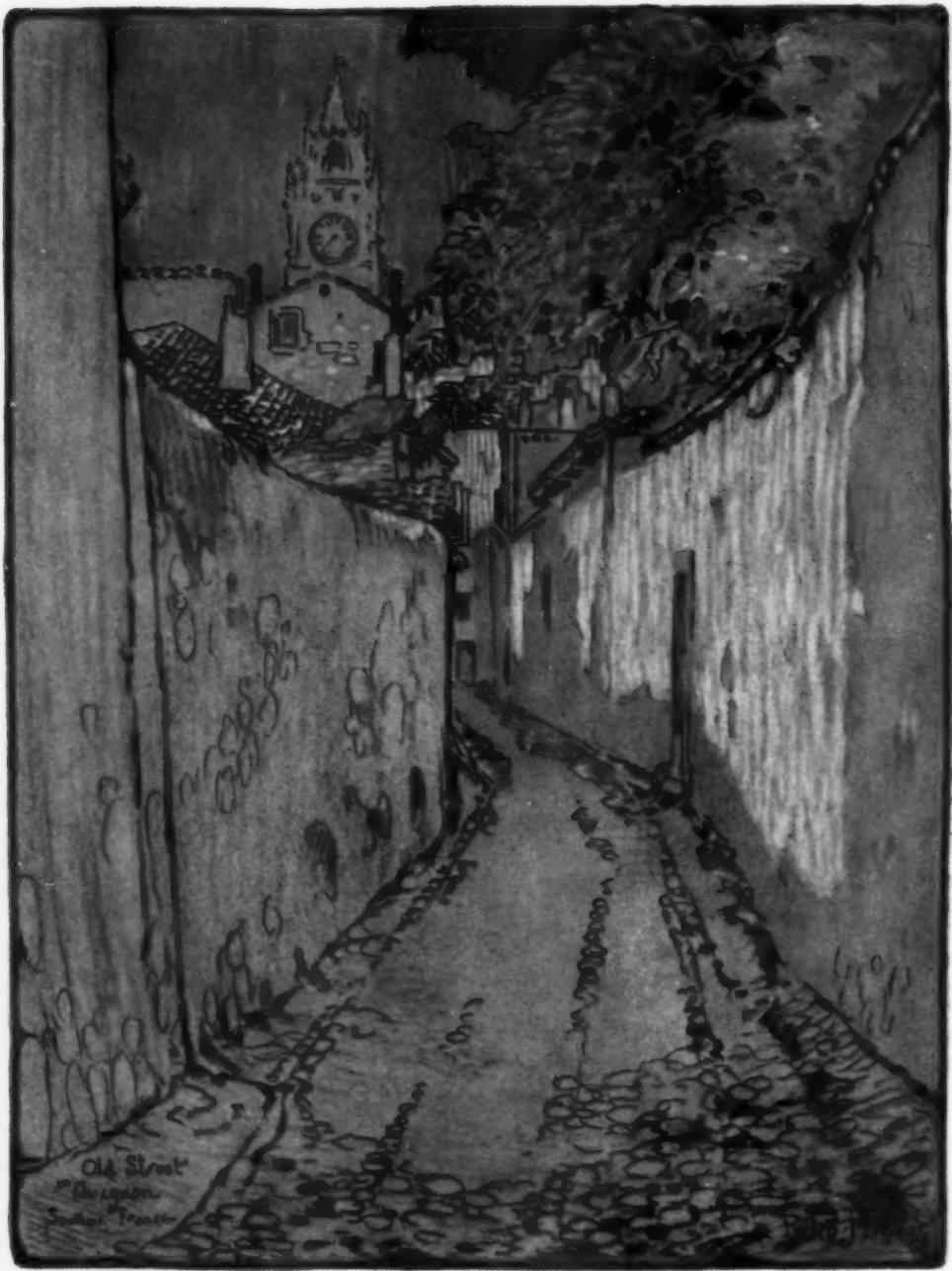
The most extensive section, Industrial Education, was, to the writer, also most interesting. There were about forty interiors of dwellings which exemplified original, modern styles of decoration and furniture. Recurrent were suggestions for hand-stippling of wall backgrounds in tone gradations and some metallic effects; unique color schemes for painted furniture were offered; and built-in furniture illustrated designs ultra-modernistic in tendency. Exhibition cases beautifully displayed glass, pottery, tooled leather book binding, basket work, toy making, lace work, fabrics with decorations of hand-dyeing, colorful yarn, fine linen and metallic thread embroideries, wax crayon applied patterns, woven textiles, applique, artistic metal work, printing, and so on. A sales market in a special pavilion made possible purchase of native handicrafts. Not the least of fascinating features of the Exhibition was a program of folk dances arranged for the open air on Sunday afternoon. Several thousands of peasants in brilliant old-fashioned costumes thronged in from the various provinces to take part. Several of us felt regret that exigencies of time prevented staying for the whole performance.

Yes, the summer interim was all too short for us. Eager as we were to gather European treasures through the use of observation, notebook, sketch pad, camera, and spending money, we could not hope to be satisfied. We simply must go again.



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*The School Arts Magazine, October 1928*